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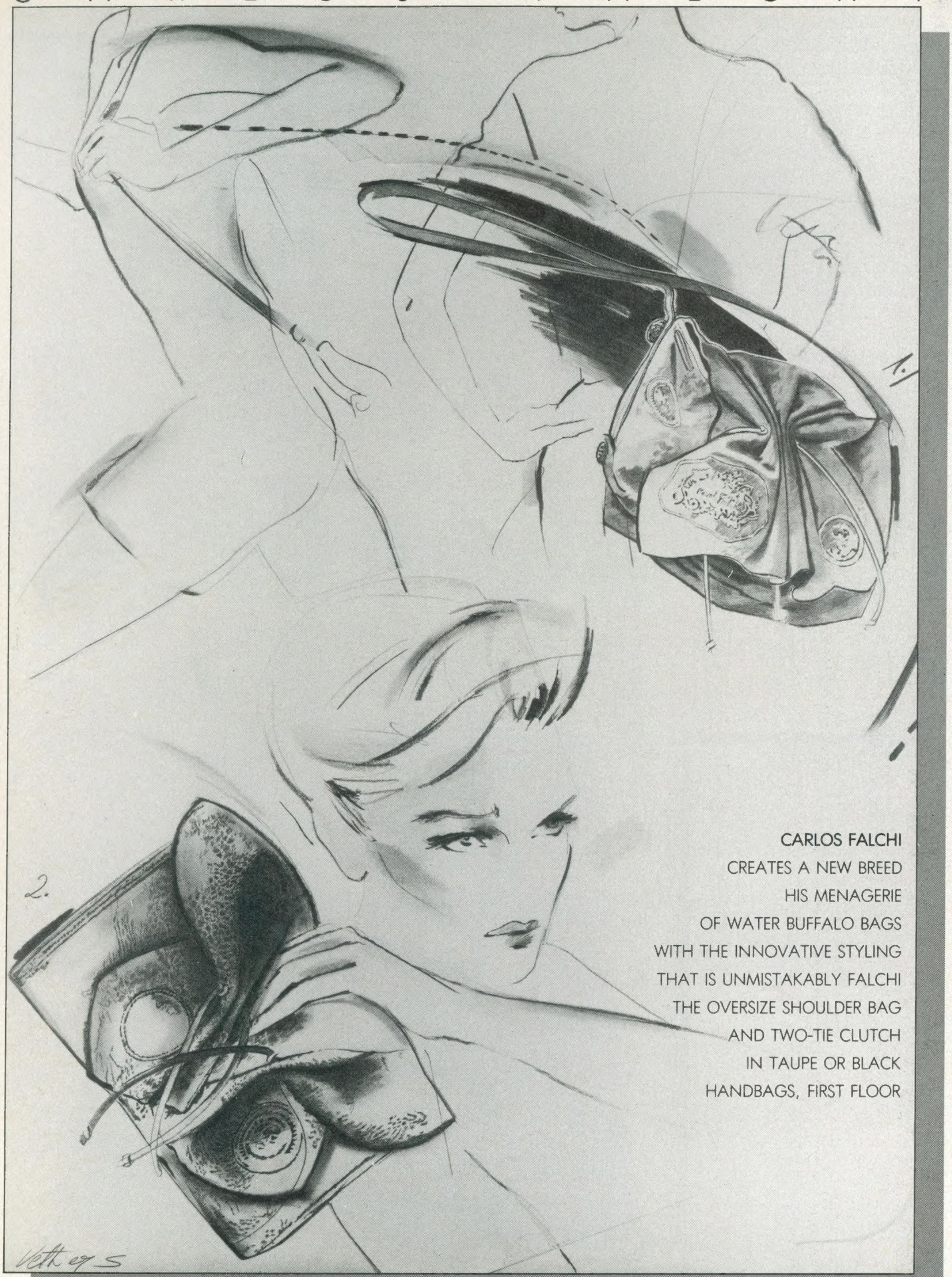

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VOGUE®

june 1982

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Miss O: When the Invitation Says "Black Tie"

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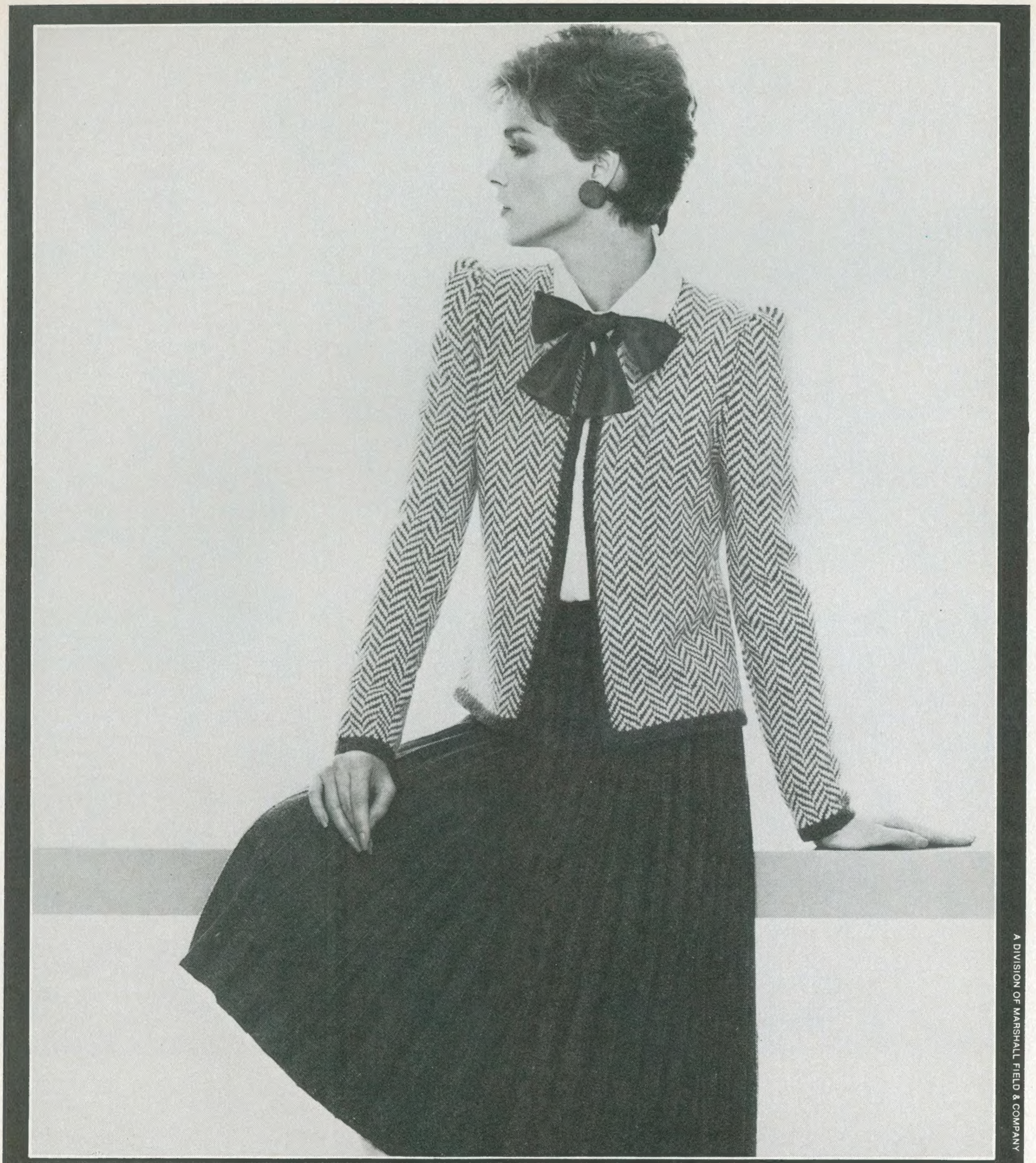

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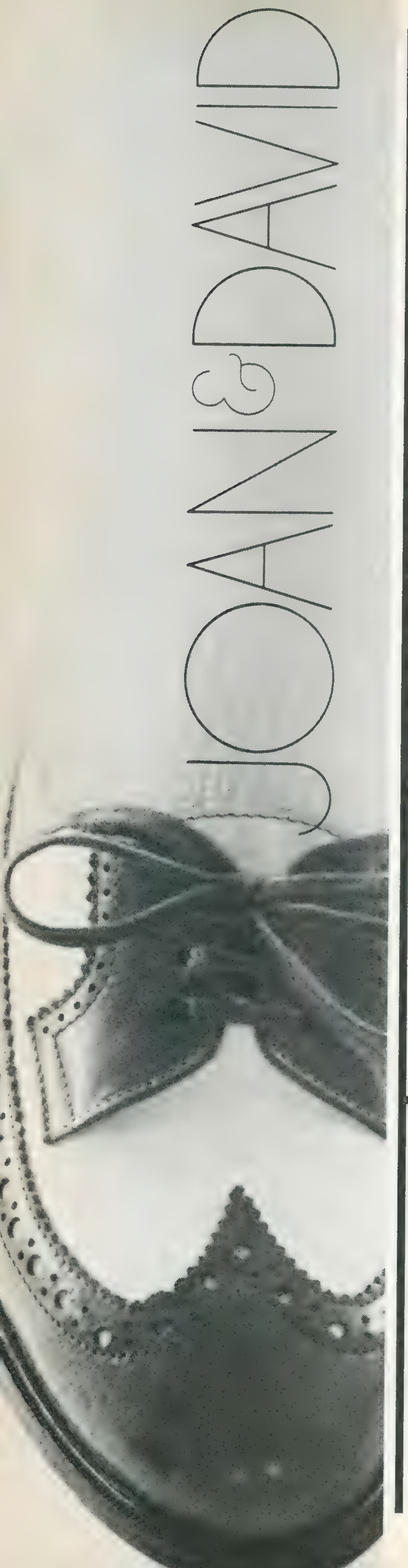

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Your Letters

Issues worth fighting for

It is admirable that you have supported such issues as ERA. It is time, however, that women's magazines address that most threatening issue to us all, beside which the others are reduced to absurdity: the nuclear arms build-up and the threat of nuclear war.

Most of us thus far have denied this issue; it is too overwhelming for us to relate to rationally. The idea is, however, becoming too real and too threatening for us to continue to ignore. We, as women, want something left of our planet and our species for future generations. Look into this situation, please, and try to provide us with some viable alternatives for action regarding this problem before it's too late.

Margaret Fitzer
Newport News VA

From reader to reader

I would be fascinated to know what M.J. Ford of Provo, Utah (Your Letters, March) finds so objectionable about the Equal Rights Amendment and its coverage in the pages of Vogue.

Naturally Vogue heads up its letter section with women's thoughts about the ERA, and naturally there are informative articles regarding the progress of this important amendment as well as women's rights in general. Vogue would certainly be incomplete without such pertinent and supportive information.

Please, Ms. Ford, enlighten all of us to what kind of farce the ERA is. "Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex." What do you find so threatening about this? Bear in mind that as the Constitution stands you and I are essentially non-persons in the eyes of the law. Is this what you want for your children and grandchildren?

And once again, *(Continued on page 80)*

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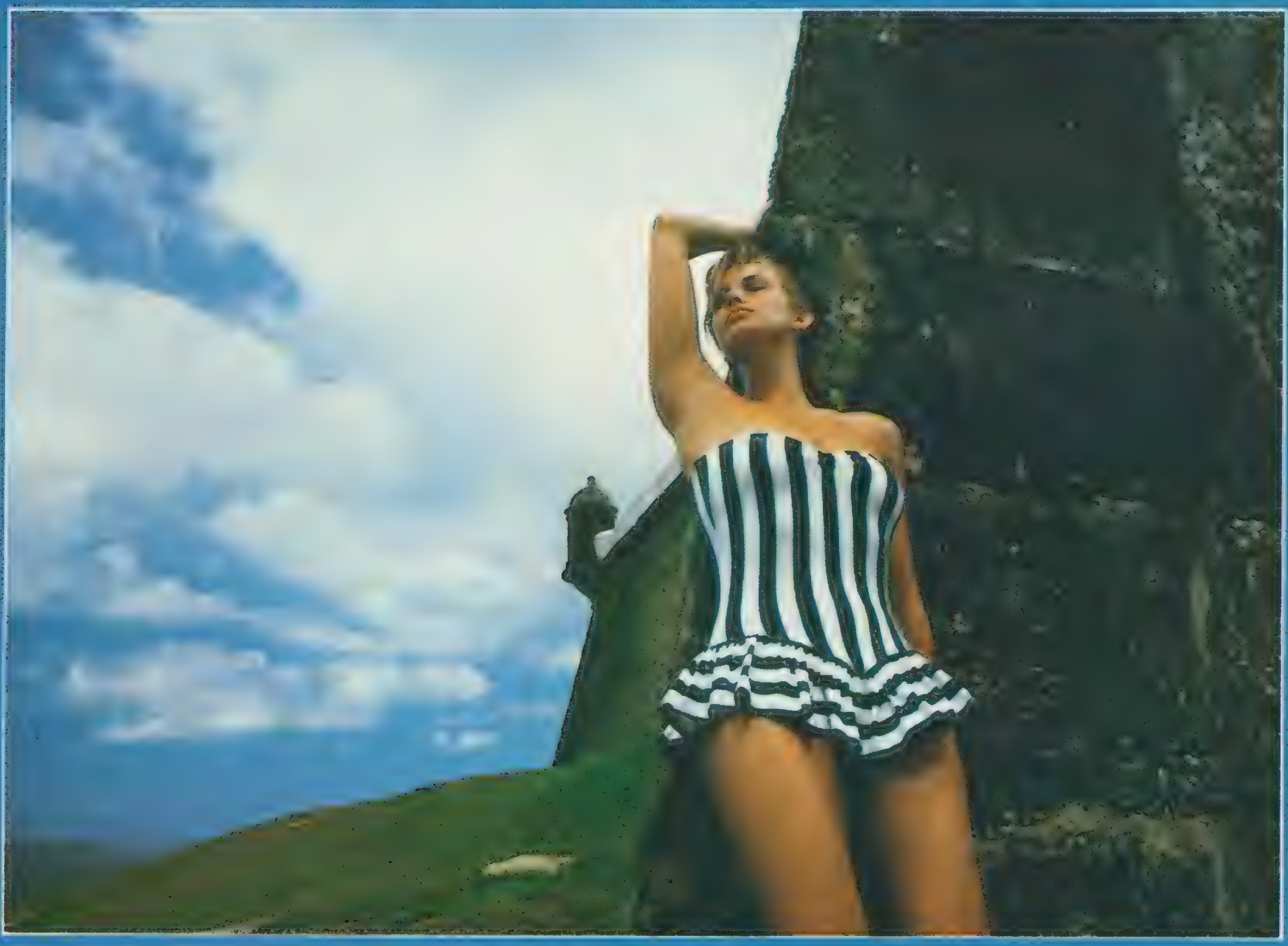

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What's News

WHAT'S COMING

People are talking about...

A shrewd-eye sampling of the newest and the news in movies, art, books, music, restaurants, television, and dance—on these seven pages

MOVIES MOVIES M

The cranky charm of "Annie"

The good news and the bad news is that *Annie* is just charming enough that we may be hearing "Tomorrow" and "Tomorrow" and "Tomorrow" for the rest of our lives. I've no idea how closely the movie version, directed by John Huston and written by Carol Sobieski, resembles the stage production, and I don't intend to get close enough to the latter to find out.

The musicalization of *Annie* has always struck me as an odd proposition: a cranky right-wing Depression-era cartoon transformed into a sticky liberal Recession-era lollipop. The naked greed of the kiddie rags-to-riches fantasy is only partially concealed by the pseudo-Dickensian saga of orphanage horrors, on the one hand, and, on the other, the redemption of the unregenerate capitalist Daddy Warbucks by the combined forces of Annie and F.D.R.

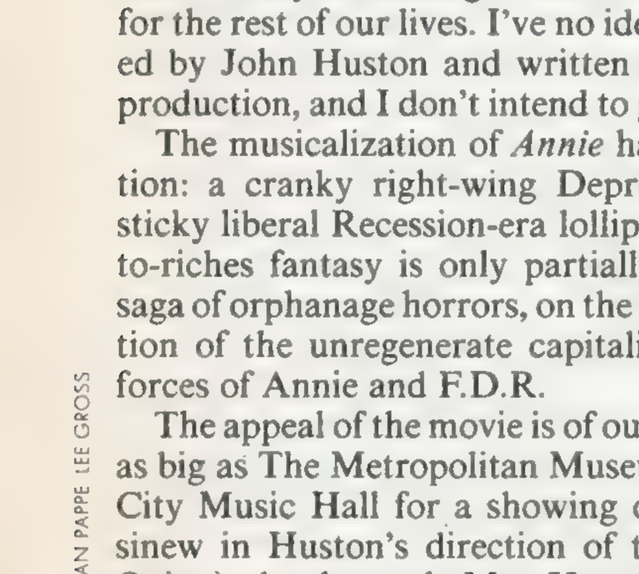
The appeal of the movie is of outsize luxury: a mansion on Fifth Avenue as big as The Metropolitan Museum, a sugar daddy who rents out Radio City Music Hall for a showing of *Camille.* But there is toughness and sinew in Huston's direction of the actors—the tomboy Annie (Aileen Quinn), the slatternly Mrs. Hannigan (Carol Burnett), the growly Daddy Warbucks (Albert Finney), and in the sheer gliding efficiency of song and movement. The grizzled veteran director of such anti-romantic films as *Fat City* and *Wise Blood* seems an unlikely choice to take over an orphanage full of singing and dancing Shirley Temples. But a certain logic emerges in that Huston's affinity with the film's misanthropes allows him to keep sentimentality at bay.

Carol Burnett has one of her better movie roles as the shrewish sex-mad dipsomaniac and orphanage overseer; but, if she were a shade less grotesque and were allowed more sympathy in her contempt for her "little pig droppings" (the orphans), she would be funnier still. The tots are an interestingly motley assortment. Ann Reinking has a clipped, fresh 'thirties quality as Warbuck's infatuated secretary. But the triumph of casting and performance turns out to be Finney himself as Daddy Warbucks. He treads a thin line between bluff and bathos, and he is enchanting.

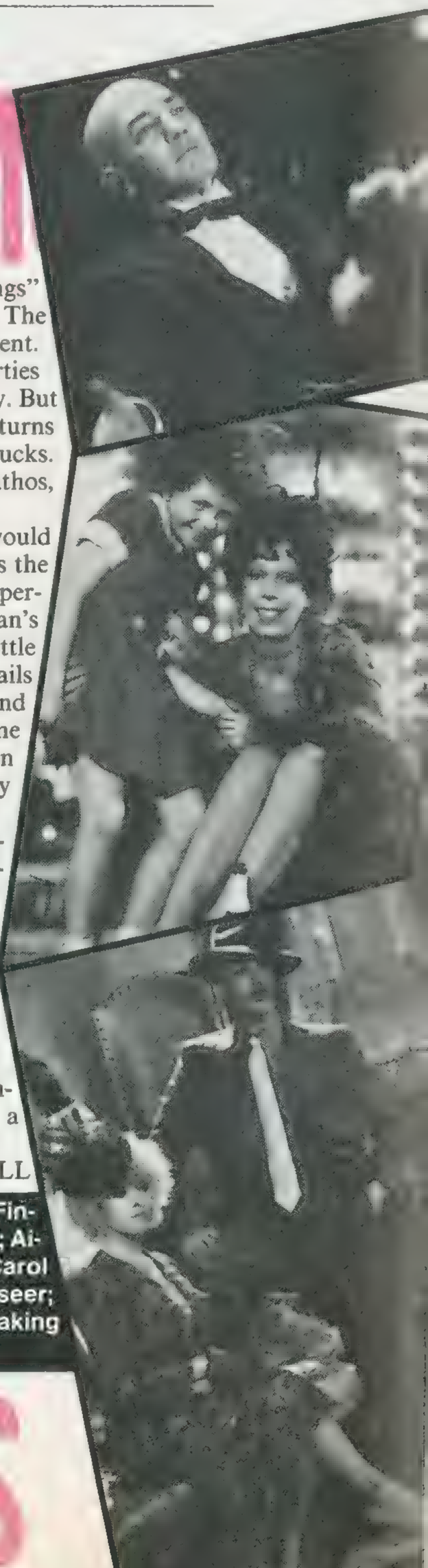
No doubt Huston, like Warbucks, would have preferred a boy, instead of a girl, as the object of his philanthropy. But Annie, perhaps with a little coaching from her man's man of a director, proves a stalwart little companion, more inclined to rats and snails and puppy-dogs' tails than to sugar and spice. Aileen Quinn does a lot less for me than her self-effacing dog, Sandy; but then if she did anything at all it would probably be too much.

Charles Strouse's buoyant if undistinguished music in combination with Martin Charnin's mock-earthy lyrics keep things moving until the two show-stopping numbers, "Easy Street," in which Burnett, Tim Curry, and Bernadette Peters hatch their nefarious plot while dancing up and down stairs and through windows like three snakes on a jungle gym, and the carnival finale in which Finney's stolid Daddy Warbucks melts into a dancing and singing human being.

—MOLLY HASKELL



Aileen Quinn as the fearless Orphan Annie and her Sandy putting on the dog in John Huston's sinewy, surprising movie, *Annie*



Annie's quirky crew (from top): Albert Finney shining as growly Daddy Warbucks; Aileen Quinn as Annie making cute with Carol Burnett, the slatternly orphanage overseer; Bernadette Peters and Tim Curry making mischief as the hip heavies

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MOVIES MOVIES

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PEOPLE ARE TALKING ABOUT...

MOVIES

THE TIMELIEST FILM OF THE YEAR— FROM CHEKHOV

With the exquisite, gently ironic *An Unfinished Piece for Player Piano,* the latest film by talented Nikita Mikhalkov *(A Slave of Love, Oblomov)*, we are in Chekhov country. An adaption of the play *Platonov*, the new movie takes us on one of those all-day Midsummer revels in which upperclass tempers suddenly flare, lifelong hypocrisies are exposed, and souls are bared and then sealed up again.

Platonov (Alexander Kalaigin), the central character, is one of Chekhov's compromised intellectuals. A once-promising writer, he is now a teacher, married to a sweet young fluff and carrying on with his hostess on the side. The arrival of the woman he loved seven years previously forces him to face not only the great love he has lost but his own earlier self. At night, against an appropriate background of fireworks, their passion revives; but the harsh light only allows them to see more clearly that it was perhaps to avoid deeper commitments that they allowed each other to slip away.

As each character confronts some truth about himself, director Mikhalkov preserves both the absurdity and the appeal of Chekhov's characters. He also brings out the timelessness of Chekhov's themes—the gap between youthful ideals and middle-aged complacency, the phony liberalism of the upper classes, and the ambiguities in the women's struggle for equality. An argument over the propriety of kissing a woman's hand sounds uncannily like the burning debate of five years ago as to whether a man should open a door for a liberated woman! Decidedly, it is Chekhov who has inspired the timeliest film of the year.

—MOLLY HASKELL

Revelry and revelation in Old Russia: Antonia Shuranova and Nikita Mikhalkov in "Unfinished Piece for Player Piano"

MOVIES MOV

FRANCE'S SURPRISING NEW STAR

There's a new generation of down-to-earth French film stars. Ask Nathalie Baye, a quietly persuasive young actress with deep almond eyes; she's one of them. "People recognize themselves in me. I don't look like a star." Truffaut made her one anyway: he cast her in his *Day for Night*—both Baye and the film were instant classics. Since then, her warm sexiness, her quiet intelligence have earned her two French "Oscars." In her current film, *A Week's Vacation,* she's a teacher who decides to re-think her life. Baye is rethinking, too: her new film is a passionate sixteenth-century adventure/romance. "I'm ready for a change. I don't always want to be so *nice*."—D.M.

France's new breed earnest earthy Nathalie Baye

ETIENNE GEORGES/SYGMA

Yes, that is Al Pacino sunbeaming for the camera (and Dyan Cannon) in his brittle-bright, slightly unnerving new persona for "Author, Author," his first film comedy. Pacino's a Manhattan playwright (his wife fled with lover) left with five tots. Can "Godfather"-grim Pacino convert to adorable Daddy as Dustin did? How do you like your Pacino—sunny or satanic?

JOHN BRYSON/SYGMA

VOGUE, June, 1982

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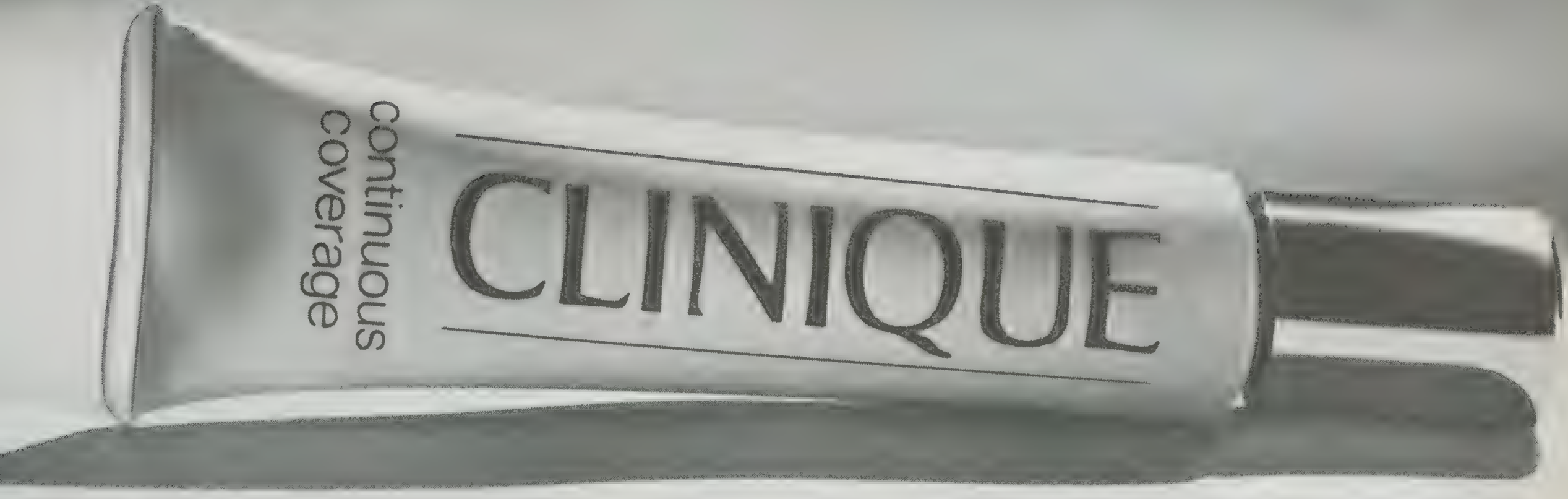

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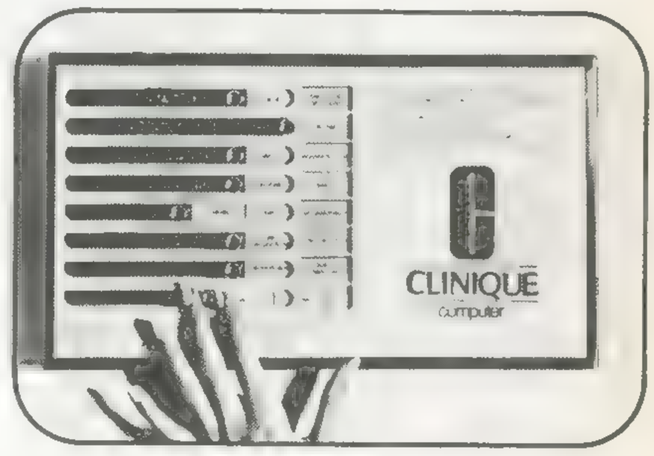

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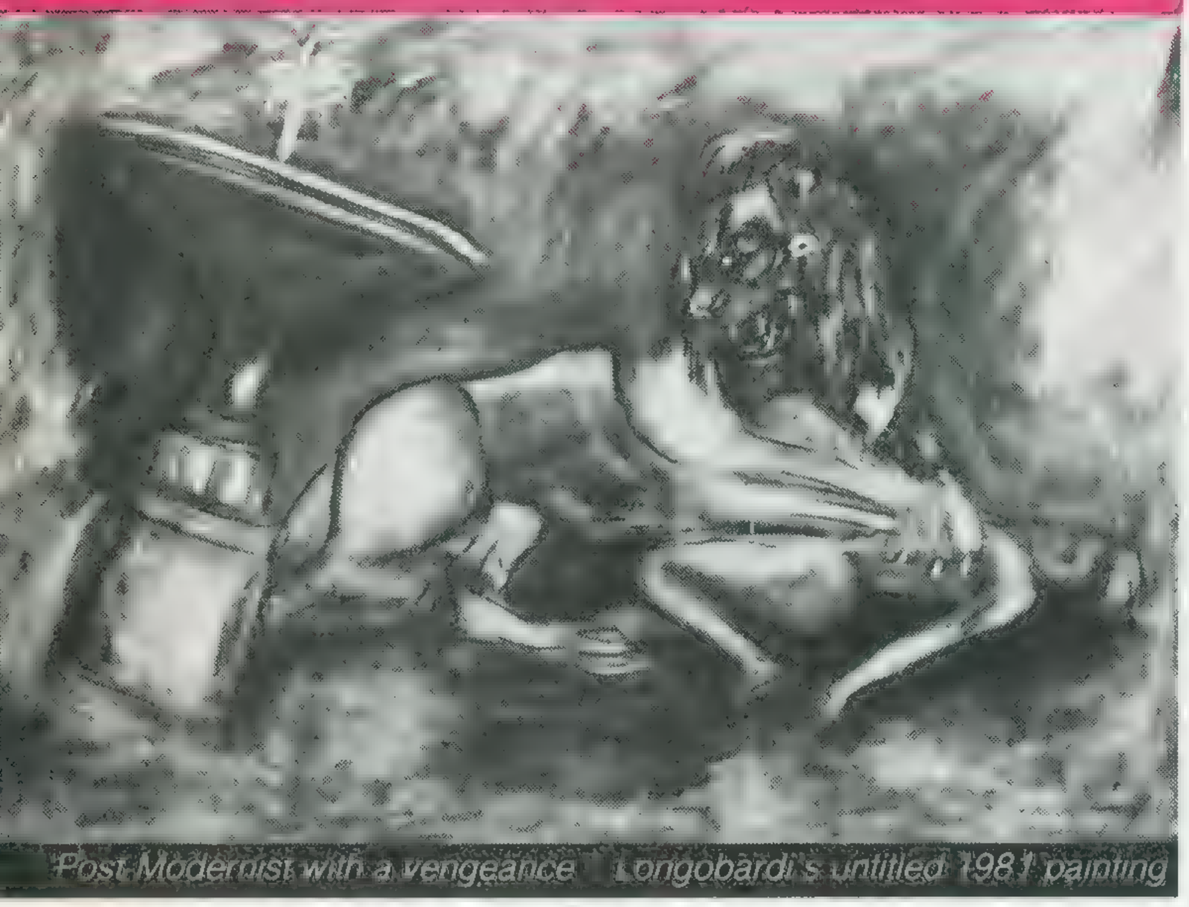
PEOPLE ARE TALKING ABOUT...



Post Modernist with a vengeance: Longobardi's untitled 1981 painting

ITALY'S FIERY NEW MAVERICKS

A dark wit, a destructive and self-referential romanticism, and a highly conscious manipulation of brushwork and color mark the work of the three "New Expressionist" painters featured in "Italian Art Now: An American Perspective," running through June 20 at New York City's Solomon R. Guggenheim Museum. Although the show includes seven artists, it is the work of Sandro Chia, Enzo Cucchi, and Nino Longobardi that seems to make a coherent statement. All draw heavily on a peculiarly violent, often sensual personal fantasy; but their pictorial language is marked by a campy, sophisticatedly self-aware crudeness that calls meaning itself into question, transforming subject matter into "iconography" and brushwork into "facture." These young Italians are post-Modernist with a vengeance.

Where traces of tradition exist—and the classical past, the Italian Scuola Metafisica and the scattered shards of Modernism are called into play with abandon—they are deliberately alienated. References to myth and ritual are ironically summoned up in Longobardi's untitled 1981 painting, a work presumably inspired by the earthquake that destroyed his house and studio in 1980. Here a couchant lion, part heraldic beast, part a reminiscence of le Douanier Rousseau, puts a gentle but sinister paw on the breast of an androgynous fallen victim as a classical fountain totters at the left. In Chia's "The Pharmacist's Son," the motif is overtly alchemical, with the traditional vials and beakers in the foreground and a fleeing Mercury, god of magic and transmutation, in the background. Like Enzo Cucchi's monstrous monkey figure in "Under the Wind," with its reminiscence of both Etruscan art and the "Planet of the Apes," Chia's works call Modernism into question by referring to a past, suggesting a future, and creating a present in which an entirely different and provocatively oppositional range of values predominate. —L.N.

GALLERIA LUCIO AMELIO, NAPLES

ART ART ART

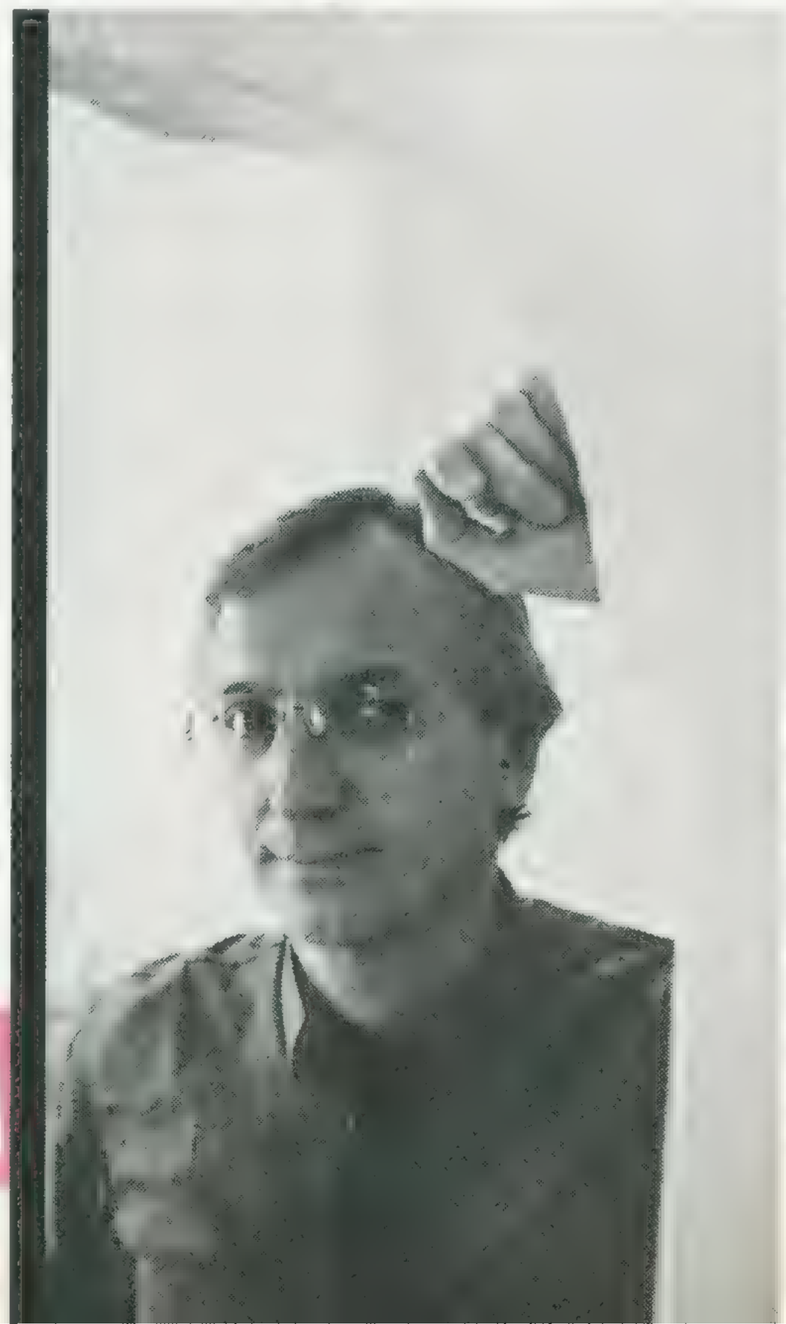
AMERICA'S TROMPE L'OEIL MASTERS

The nineteenth-century artists in *Painters of the Humble Truth: Masterpieces of American Still Life, 1801–1939* (National Academy of Design, New York City, through July 4) seem anything but humble. It is obvious that they took pride in their ability to convert the most ordinary objects of everyday life into a kind of visual magic and to fool the eye of the spectator through breathtaking illusionism. John Frederick Peto, William Michael Harnett, and John Haberle are the most prominent members of this *trompe l'oeil* group. A work like Peto's "Old Time Letter Rack" of 1894 is infused with a kind of evocative magic as well as technical mastery. It displays with an apparent randomness items of personal meaning and mysterious individuality: an isolated piece of string, a worn quill pen. A poignant sense of time as a destroyer of meaning is created by a fragmented poster and, even more, by a half-hidden photograph of Lincoln.

The exhibition also includes striking examples by modernists Georgia O'Keeffe, Charles Demuth, Gerald Murphy, and Stuart Davis. For our young country, which willingly rejected the confining traditions of Europe in favor of political and social innovation, still-life seems to have offered an ideal occasion for a liberating realism and a proud factuality.—LINDA NOCHLIN

Fooling our eyes through breathtaking illusionism: Peto's "Old Time Letter Rack"

Collection, The Museum of Modern Art, New York



COUP DE GRAVES

His architecture students at Princeton idolize him, Philip Johnson says he may be "the leading architect in the country today"; but critics—and there are quite a few—call him a theorist, an academic, a man who draws beautifully but whose designs are rarely built. At the center of this tug-of-war is Michael Graves *(left)*, more confident than ever of his brand of Post-Modernism now that major commissions are coming his way.

The most coveted job in New York is his: the addition to Marcel Breuer's Whitney Museum of American Art. History resonates in Graves's work—a column from Greece, a pyramid from ancient Egypt, a Renaissance cornice, a flash of Art Deco—but in fresh, unpredictable ways. Bathed in soft, surprising color, these archetypal forms are like visual leitmotifs; reminders of the texture and vibrancy of the past. Rizzoli's upcoming *Michael Graves 1966–1980* traces his move away from Modernism's austerity—a path paralleled generally in the arts now—toward gentle architecture flowing from nature, man, and the rich vocabulary of the past.—A.H.

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VOGUE, June, 1982

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PEOPLE ARE TALKI[illegible]OUT...

BOOKS

SUMMER READING —AND MORE

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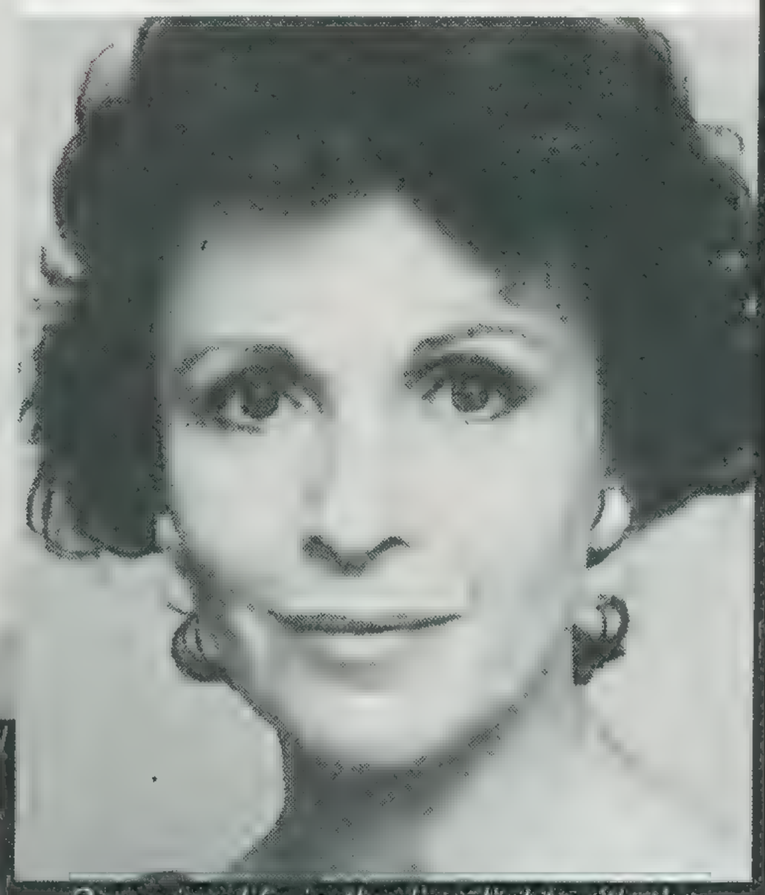
Reveling with trans-Atlantic golden girl Diana Cooper in a high-spirited new book



Savoring life in the limelight with theater-shrewd leading lady Claire Bloom

High-life biographies astonishing with secrets; a broody, trendy wise-woman novel; a commingling of modern poets . . .

● **From Edwardian to Elizabethan (current go-around), Diana Cooper has nourished the school for scandal. Almost too well born, too beautiful, too witty, seemingly heedless of any opinion—especially public, she has led a life that could have been a cause of the French Revolution had she not been born, fortunately for us, a century too late and across the Channel. *PHILIP ZIEGLER* has captured the glorious critter, the indefatigable Egeria in *DIANA COOPER* (Knopf). It's laughter all the way, some tears, and worth at least the sacrifice of one palpitating heart.**

● **Novels about divorced-women-finding-themselves can be dangerous propositions, often listing to self-absorption and tedium. Not so *JILL ROBINSON*'s *DR. ROCKSINGER AND THE AGE OF LONGING* (Knopf), a splendid dissection of a woman who clings to the elusive certainties of family loyalty, love. Margot Fox is a stirring twentieth-century heroine riding out her third divorce and a withdrawal from liquor. Struggling to redraw the fraying boundaries of her relationships with her teenaged children, Margot plunges into a heady love affair with a gentle young rock singer. Her battle to lose neither herself nor her cautious hope turns *Rocksinger* into an urgent cry against cynicism, a leap into a bracing new brand of faith.**

● **Between the covers (book) some Hollywood stars have been making hay, telling all about such as whom they bedded and boarded. Not so *CLAIRE BLOOM* who, in her *LIMELIGHT AND AFTER: THE EDUCATION OF AN ACTRESS* (Harper & Row), actually does elucidate, and mesmerizingly, what she learned from Chaplin, Gielgud, Olivier, Barrault. And this glimpse of tragic Vivien Leigh: "She was breakable, that was very much a part of her—that terror and anxiety and delicacy and fear. But she was also so precise and clean and ordered. I think she was the first orderly person I ever met."**

● **Cliché: Poets are eccentric, even mad. Deduction: Basic truths end up as clichés. Read *EILEEN SIMPSON*'s behind-the-scenes memoir, *POETS IN THEIR YOUTH* (Random House), and here is the contemporary proof of both cliché and deduction. John Berryman (Eileen married him), Robert Lowell, Randall Jarrell, Delmore Schwartz, so many more jiggle, join together, form patterns of bizarre beauty, even terror, in this as-we-all-lived-its chronicle of magnificent obsessions. —L.L. & D.M.**

BOOKS BOO

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Over the past 150 years, we have found that not only is democracy uniquely American—but it works. In *American Journey* (Simon & Schuster), Richard Reeves follows the 1831 trail of Alexis de Tocqueville—who profiled our young country, providing a vivid, eye-opening account of where we are today and how we got here. In interviews with taxi drivers, politicians, publishers, Reeves broaches such timely, timeless subjects as prejudice, religion, and reform. Findings: Americans are driven by a thirst for personal power, committed to work and financial gain, but also mindful of their responsibility as citizens under the law. Also: "We are a nation of leavers" says columnist Ellen Goodman, echoing Tocqueville, "change is a way of life." Heartening and provocative, this is a marvelous journey. —ALLENE TALMEY

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PEOPLE ARE TALKING ABOUT...

MUSIC

The Stravinsky Year

BETTMANN ARCHIVE

Celebrating the centennial of Stravinsky, here sketched by another master—Pablo Picasso

Eleven years after his death, on the one hundredth anniversary of his birth this month, Igor Stravinsky stands almost unchallenged as the preeminent composer of our century—the man who best combined pathbreaking originality, popularity, and responsiveness to the varying demands of the age. Not that he is "perfect," embracing every aspect of the human sensibility—but then, who is? There is an occasional dryness to his work, an emotional reserve that disappoints more expansive needs. But the clear virtues of his achievement loom larger.

Stravinsky's work falls into three broad periods. First, there were the bold and exciting Diaghilev ballets for which he is still best known—*The Firebird, Petrushka, The Rite of Spring.* The First World War precipitated a change in Stravinsky's personality. His scores of the 'twenties, 'thirties, and 'forties epitomized Neo-Classicism—the twentieth century reinterpretation of eighteenth-century forms—but with a gradually more diverse stylistic range and, often, religious undercurrent. Then, after decades in which he was held up as the antithesis to Arnold Schoenberg's twelve-tone abstraction, Stravinsky shocked the musical world by adopting Serialism himself. Thus, at the end, he chose to emphasize the rational, controlled, intellectual side of his personality that had always underlain his music. Yet the rhythmic alacrity, spare exactness of instrumental color, quirky wit, and guarded emotionality that had also defined his art stayed with him to the end.

The concert world has been busy with Stravinsky celebrations all season; and a plethora of new recordings has appeared, as well. But, for sheer bulk, the CBS limited-edition thirty-one-disk box entitled *Igor Stravinsky: The Recorded Legacy* takes pride of place. This handsomely designed set is an irreplaceable document of Stravinsky's recordings. But it is also full of omissions and misjudgments. And, by implication, it amounts to a condemnation of the very record company that released it.

Stravinsky was his own best interpreter. There were complaints about his technical skill as a conductor; but his own tempos, phrasings, and balances almost always sound more convincing than those of mere interpretive conductors. It is the great virtue of the CBS set that it brings so many of those recordings together, many back into circulation after years in which CBS had let them slip out of print.

But there are problems. First, not *everything* was recorded by Stravinsky—a few pieces were omitted, and some were conducted by his disciple Robert Craft, who is simply not a very vital or interesting conductor. Second, nearly all of Stravinsky's critically honored 78 rpm and monaural recordings are missing here in favor of their stereo remakes; if this is a "legacy," those omissions are most unfortunate. And third, the annotations (in three languages, which means that each one gets only one-third the available space) and booklet are skimpy for a supposedly lavish tribute.

In fact, this is really a tribute not just to Stravinsky but to Goddard Lieberson, the former president of Columbia Records who championed classical and contemporary music; the set was compiled by Vera Zorina, his widow. But CBS has shown nothing comparable in commitment to serious musical culture since, and its glorification of its past only points up the sad realities of its present. —DAVID SARGENT

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Where to eat now: John Clancy's

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The eponymous John Clancy, *left*, Launce Blenkin, *right*, maitre d'

JADE ALBERT

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PEOPLE ARE TALKING ABOUT...

TALKING BACK TO CBS "MORNING NEWS"

Award-winning Bill Kurtis of *Morning News*: don't order him to "rush, bubble, and beam"

Over to you, CBS: I watch the *Morning News*, which is two hours long—and shouldn't be—so please cut it in half. Stop telling us so much, so often, about the weather everywhere—in Knoxville, they do not care if it's drizzling in Connecticut. Leave it to the local stations. Punish whoever was in charge last spring and made the co-anchors Bill Kurtis and Diane Sawyer be so cute and punchy. They are not married, they need not pretend to be pals either. Stop them from rushing to the weather maps as well. Everyone should sit still. Cut out all meaningless interviews: the Ambassador in El Salvador, supply-side economists talking about the light at the end of the tunnel when so many millions of Americans feel caught in a cave-in, all movie stars and psychiatrists. And, CBS, make Diane Sawyer measure up. She needn't smile so much, we already suspect she has those hard edges. Her interview with the American wife of the King of Jordan, Queen Noor al-Hussein, who was a Princeton student, made me worry, for the first time, that CBS was getting as vulgar as ABC or NBC. "What do you love about your husband the most?" Miss Sawyer asked the young Queen, who had just given a most serious political speech.

You have a stable of fine correspondents, CBS, so use them. Give us updates on ERA, Medicaid abortions, the anti-nuclear movement, and more of Ray Brady, a financial reporter. Give more time not to "entertainment" but to Gary Shepard's brilliant reporting from El Salvador, even if some of the film was shown on the *Evening News* the night before, and excuse Bob Simon in Washington, covering the State Department, from those dreadful little wrap-ups on Central America that end by explaining the U.S. problem is ". . . to keep the red flags out without sending in the Marines." Simon, who worked in Vietnam and Northern Ireland with such distinction, might at least have ticked off the times the U.S. has militarily intervened in that region; Bill Moyers did on the *Evening News*.

Formerly of Chicago's WBBM-TV, Mr. Kurtis is a fine reporter and writer who has done assignments in Poland, Cambodia and El Salvador. His series on the cancer-causing defoliant in Agent Orange so widely used in Vietnam, now affecting American veterans exposed to it, won eleven honors. On the *Morning News*, we are not yet seeing enough of what Mr. Kurtis does best. Last spring, he was ordered to rush, bubble, and beam so much even that rich baritone voice lost its power. The idea of making Mr. Kurtis, with Miss Sawyer by his side, do interviews in tandem is silly; he is far more skilled at it. Watching an interview Mr. Kurtis did last March when he first began co-anchoring the *Morning News* was to see him really at work. Interviewing three women who were laid off from their jobs in a steel mill, Mr. Kurtis quietly let us see the despair and confusion they felt. "He is not for the poor," said one woman, speaking bitterly of the President. Had she considered herself among the poor? Mr. Kurtis asked. Of course, she hadn't—until then. The woman looked sadder. "I don't even think I can define middle-class," she said. If the news does anything, other than breaking stories, its purpose should be to inform some of us how other Americans are suffering, and why, and if they have a reason to hope.

—GLORIA EMERSON

Diane Sawyer of the CBS *Morning News*: "Stop rushing to the weather map"

TV TV

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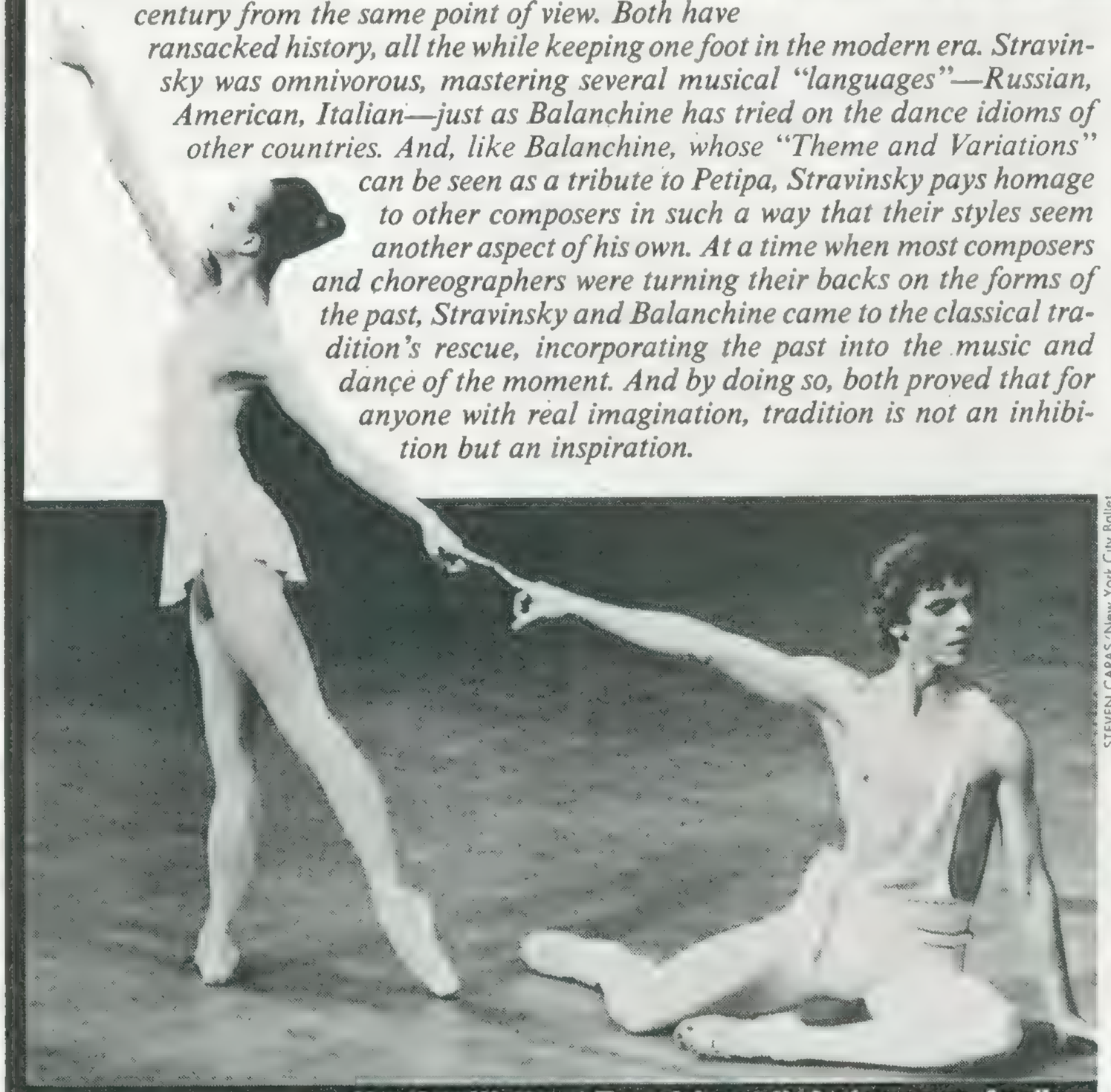
PEOPLE ARE TALKING ABOUT...

STRAVINSKY & BALANCHINE

From the first—his score for "Firebird," in 1910—Stravinsky had a rare ability to write music for dancing. And yet, even in his concert works, there are colorful harmonies that seem to set the stage for drama, rhythms that spring from some physical impulse. This month, the New York City Ballet's Stravinsky Centennial Celebration honors the man who is, without question, this century's most important ballet composer (June 10–18, New York State Theater, NYC).

Stravinsky's collaboration with George Balanchine, then a promising young choreographer for Diaghilev's Ballets Russes, began in 1928 with "Apollo," and ended in 1957 with "Agon." But besides these and other joint efforts, Balanchine has taken much of Stravinsky's concert music and made from it some of his greatest ballets ("Violin Concerto," "Rubies," "Duo Concertante"). It's as if the two men saw the twentieth century from the same point of view. Both have ransacked history, all the while keeping one foot in the modern era. Stravinsky was omnivorous, mastering several musical "languages"—Russian, American, Italian—just as Balanchine has tried on the dance idioms of other countries. And, like Balanchine, whose "Theme and Variations" can be seen as a tribute to Petipa, Stravinsky pays homage to other composers in such a way that their styles seem another aspect of his own. At a time when most composers and choreographers were turning their backs on the forms of the past, Stravinsky and Balanchine came to the classical tradition's rescue, incorporating the past into the music and dance of the moment. And by doing so, both proved that for anyone with real imagination, tradition is not an inhibition but an inspiration.

Suzanne Farrell, Peter Martins in Balanchine's *Agon*



STEVEN CARAS/New York City Ballet

The past made modern: Heather Watts as Terpsichore, Ib Andersen as *Apollo*

A MOVABLE FEAST

Unless you've seen the Royal Danish Ballet, you haven't seen Denmark, and this year it picks up and comes to Kennedy Center, Washington, DC, June 1–13; the Met, NYC, June 15–26. Among the ballets the Danes have packed is an antique, *Whims of Cupid and of the Balletmaster,* choreographed by Vincenzo Galeotti in 1786 and maintained in repertory ever since. Also, three by August Bournonville: *A Folk Tale,* with its chorus of trolls; *Napoli,* Act III, which is every romantic's vision of Italy; and *Kermesse in Bruges,* with its delirious, hilarious finale. Bournonville—the repertory and the style—is this company's legacy. It's in the dancers' training; it's in their bones. With their rebounding jumps, their round *port de bras,* their ingratiating charm, the Danes make it all make sense. —HOLLY BRUBACH

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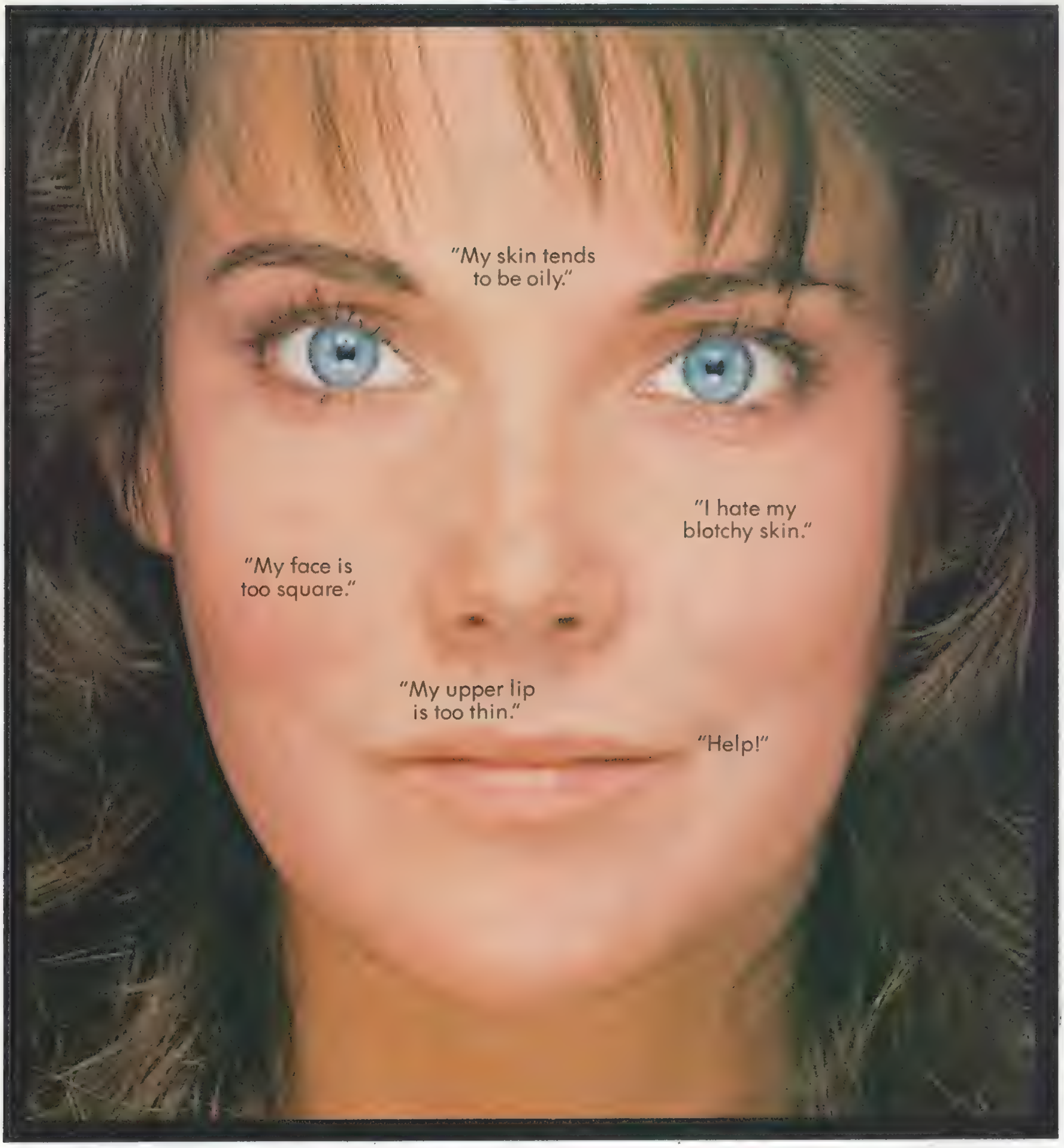

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The Probe III, an experimental Ford, drew some of the biggest crowds at the Frankfurt Auto Show. And it got great press. Germany's leading automotive publication, *Auto Motor und Sport*, called it "a dream car—slippery as a futuristic study in aerodynamics."

Aerodynamics is what the Probe III is all about. The airstream over the car does not symbolize the wave of the future, rather it shows how the Probe III looks in a wind tunnel.

It looks spectacular. A completely enclosed underbody, unique twin deck biplane rear spoiler (to maximize aerodynamic efficiency), sculptured door mirrors and flat wheel covers all contribute to Probe III's aerodynamic excellence.

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So the Ford Probe III is not a beginning, it's another move forward.

Ford

There's A Ford In America's Future.

COVER LOOK

his month, summer—a different frame of mind—sets in and, with it, a more relaxed way of dressing, a more active way of life outdoors. On the cover and *above,* you see model Kelly Emberg . . . and the healthy glow of good looks at their summer best in a new range of burnished makeup shades—appealing for warm weather. Copper Crystal Luna Creme highlighter; cheek, eye, and lip color, all from the same collection—Island. Plus, a nice-for-summer fragrance, floral-y Alexandra. All, Alexandra de Markoff.

Along with all the changes that come about naturally in how you live—and look—in summer, you might want to give your hair color a lift with a warm, sunny blond shade like Golden Apricot by Miss Clairol—a permanent shampoo-in color-plus-conditioner.

Ruffled white cotton blouse by Kenzo. Earrings, Ellen Designs for Robert Originals, about $18. Red suède beret, OMO Norma Kamali, about $45. Details, stores, last pages. Makeup, Ariella; hair, Suga of Suga Salon. Photograph by Avedon.

BEAUTY NOW

summer delights

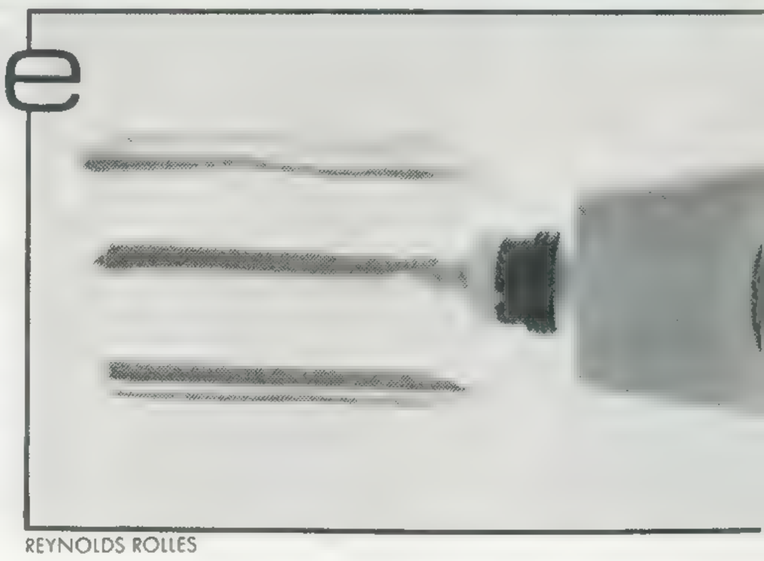
Skin sensations—clean, cool... all-purpose sun protection, new gadgets...summer scent ideas

Looking your best has everything to do with feeling your best, all year round, but especially in summer—and when it's hot and humid, there's no better way to feel than cool and clean. One new tool that makes for more thorough cleansing: the Face Machine, a pulsating water spray that leaves your skin feeling relaxed, refreshed, invigorated, super-clean. And—nice idea—since it's hand-held, battery powered, you can use it in the bath (write: United Polymer Corp., 61 Willitt Street, Passaic NJ 07055). . . . If you live in or travel often to a city where the water is especially hard (Brussels, Paris, Amsterdam are at the top of the list, followed by Milan, L.A., Toronto, New York), you might want to try a cleanser specially formulated to be effective in hard water. Shiseido's Facial Cleansing Foam—just out—is a cream that works up into a full, rich lather, no matter how hard the water. . . . For instant cooling off, all over: a new silky lotion that dries soft and matte, like a talc—European Cooling Body Finish, from Estée Lauder.

Unexpected: the idea of letting hair grow *longer* in summer if it's curly . . . to take advantage of the extra volume humidity adds, suggested by Pipino-Buccheri Salon in NYC.

sun/shade

For working your way up to a tan safely, gradually, or for regulating the degree of sun protection you want for different parts of your body—more on your face, less on your legs—Jovan's ingenious new Dial-A-Tan, right, dispenses sunscreen with an SPF of 8, 5, or 2: the broader the brown stripe, the more protection. Simplifies your sun-care routine because you carry only one tube instead of two or three.



REYNOLDS ROLLES

FRAGRANCE NOW

JACK KEELY

at home

Nice subtle ways to live with fragrance, from day to day: a doorknob sachet, left, hung from a satin ribbon cord—leaves a trail of scent in its wake as the door swings open and shut. By Maureen Elizabeth, at Dans un Jardin, NYC. . . . Refreshing house present: Soap Opera's baskets of scented soaps, natural sponges, related delights. 51 Grove Street, NYC.

Summer scents, the man's side of the story: Italy's No. 1 fragrance, now stateside—Pino Silvestre, a cool, clean blend of citrus and pine. . . . Great outdoors—Azzaro Pour Homme, mostly herbal, with overtones of wood. . . . For starters: travel sizes of Marbert Man's grooming products and ready to go.

Two smudgeproof summer makeups--for the beach or wherever it's humid: moisture-resistant Quadra eyeshadow and new-formula mascara--waterproof, longlasting. From Chanel.

A recent survey: though men today feel more comfortable with scent, men's-fragrance sales are mostly to women. . . .

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Q Bathing-suit season is here and I have blemishes on my back. How can I get rid of them?

A The upper back, along with the upper chest and the face, is one of the most common areas where acne develops. "However, acne can occur in one body area independently of others, and it usually occurs on the back and chest a bit later in life than it does on the face," says Ruth K. Freinkel, M.D., professor of dermatology, Northwestern University Medical School.

"Acne can either worsen or improve in summertime. Increased perspiration is often accompanied by increased oil flow, causing acne to become worse in warm weather. On the other hand, getting a little sun can act as a natural peeling and drying agent; although, in the long run, too much sun exposure is not wise. An alcohol-base sunscreen product, reapplied frequently, will aid in drying the skin while protecting it at the same time," notes Hillard Pearlstein, M.D., assistant clinical professor, dermatology, Mt. Sinai School of Medicine, NYC.

An occasional blemish can easily be treated with an over-the-counter preparation (look for one containing benzoyl peroxide, which the Dermatology Foundation reports has proven to be the most effective non-prescription ingredient); but persistent breakouts require treatment by a dermatologist, who can prescribe a topical or oral medication depending on the extent of the problem.

Dermatologists emphasize that you should *never* pick or squeeze lesions on the chest or back, as the skin in both of these areas is much more prone to permanent scarring than facial skin. For this same reason, dermabrasion cannot be used to remove acne scarring from these areas, although cortisone injections are sometimes used to soften and flatten hard, elevated scars.

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DIORESSENCE

Q Aloe vera is becoming a popular cosmetic ingredient. What is it and what are its benefits?

A "The healing properties of the gel obtained from the leaves of the aloe vera plant have been known since ancient times. Aloe gel is also an excellent occlusive moisturizer, holding moisture in the skin and 'filling in' cracks and crevices on the skin surface. For this reason, it is being used in more and more moisturizer formulations," says Thomas Measday, vice president, general manager, Yardley of London.

Dermatologists, however, caution that some people are allergic to aloe vera; and the FDA, while it does not limit the use of aloe in cosmetics, has received panel reports indicating that there is insufficient scientific evidence to support healing claims for aloe vera.

Note: Skin products containing aloe include Moon Drops Deep Moisturizing Aloe Masque from Revlon and Yardley of London Aloe 30, 50, and 70 moisturizers, with corresponding percentages of aloe vera gel.

Q My husband's skin looks red and irritated after he shaves. Could he be shaving incorrectly?

A "Shaving is really a three-step process, and each step is particularly important for a man with sensitive skin," says Joseph Gubernick, vice president, research and development, Aramis Inc. "The first step is *cleansing* with a mild soap formulated to soften the beard as it cleanses. The second step is the actual *shave,* which should consist of applying a shave cream, waiting sixty seconds for maximum beard softening, and then beginning to shave, always shaving in the direction that hair grows. The last step is *post-shave care,* which includes applying an after-shave soother and a moisturizer for sensitive skin.

"If a man uses an electric razor, of course, the secret of a smooth shave is to remove as much water from the skin surface as possible," adds Mr. Gubernick, "and there are special lotions formulated for this purpose. If a man has a very heavy beard, he may want to apply a beard-softening gel under the shave cream for an even closer shave."

Choosing the right after-shave product for a man's skin type can make a big difference in how his skin looks for the rest of the day. "If a man's face tingles when he applies an after-shave, that indicates he is punishing his skin rather than helping it," says Richard Loniewski, vice president, fragrance development, Yves Saint Laurent Pour Homme. "A 'tingling' after-shave lotion is probably 80 to 90 percent alcohol and extremely irritating to sensitive skin, which requires a product that is closer to 20 percent alcohol and rich in emollients and skin-healing ingredients."

Note: Men's shave products formulated for sensitive skin include Aramis Super-Gentle shave cream and Soothing After Shave; Clinique Skin Supplies for Men cream shave; and YSL Pour Homme Soothing After Shave and Soothing Cologne. ▽

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Horoscope

By Maria Elise Crummere **June**

GUY BILLOUT

Your Gemini profile: Known for their "dual personalities," Geminis can be sparkling and witty one moment, edgy and restless the next. You will recognize a Gemini by her lightning-quick wit, her constant thirst for knowledge, and her excellent memory. Charming, eager for companionship, Geminis always befriend strangers and never forget a face

Gemini MAY 21–JUNE 21

The month starts off slowly, with your ruler, Mercury, at a virtual standstill from the 1st to the 14th. This is a good chance for you to relax, then gradually gather up steam. By the 15th, you're off and running again—speedily wrapping up some unfinished business. You can get a lot accomplished between the 17th and the 19th—especially on the 18th, which promises to be a truly magical day! After the 22nd, you'll deserve a reward. Expect a visitor the 29th.

Cancer

JUNE 22–JULY 22

From the 1st to the 6th, keep an ear to the ground—some interesting offers and messages come your way, which, after the full moon on the 6th, could spell out a bright new future! On the 9th, concentrate on your responsibilities to loved ones. Be sure to fend off any urges towards extravagance on the 17th. On the new moon on the 22nd, you may make a decision that will pay off early on the 30th.

Leo

JULY 23–AUGUST 22

Leos start off the month of June with a huge surge of initiative! You may be tempted to take up some very old projects, rework them, and put them into action. This is a most profitable way to spend the first half of the month and should give you a deep sense of satisfaction. From the 18th to the 26th, you'll be feeling particularly strong—especially on the 20th and 21st. From the 26th to the 30th, charm a new admirer.

Virgo

AUGUST 23–SEPTEMBER 22

From the 1st to the 15th, Virgos must step cautiously. If you can avoid impatience, life will really soar now—both personally *and* professionally! When your ruler moves on the 15th, redouble your efforts to impress those in authority. From the 18th to the new-moon eclipse on the 21st, celebrate! Give the day of the 30th over to love and romance.

Libra

SEPTEMBER 23–OCTOBER 23

If any aspect of your home life or your career has been in jeopardy lately, try to resolve the difficulties during the first half of the month. With Venus in the fixed sign of Taurus, you have one eye on finance, and the other on love. This can be a secure position for Librans—despite a temporary upset on the 21st—so long as you tend to your responsibilities. On the 26th, a new source of income surfaces.

Scorpio

OCTOBER 24–NOVEMBER 22

The first half of the month is a good time for Scorpios to catch up on some research projects—and any information you can dig up about potential business partners will be well worth the effort. After Mercury moves on the 15th, put your energy into gear. The 16th to the 18th is an ideal time to accomplish personal goals. On the 22nd, sign up for a new deal at work. Look for crucial information on the 26th.

Sagittarius

NOVEMBER 23–DECEMBER 21

For Sagittarians, the month of June may have the feel of one long waiting game. With your ruler, bountiful Jupiter, in Scorpio, you find yourself dependent on the decisions of others—decisions that are not yet being made. Work on private projects; and, on the 21st, this idle period could end. Expect good luck!

(Continued on page 74)

Virginia Slims recalls a time when a woman's future was written in the stars.

Fashions: AKIRA

You've come a long way, baby.

VIRGINIA SLIMS *lights*

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HOROSCOPE

(Continued from page 72)

Capricorn

DECEMBER 22–JANUARY 19

From the 1st until the new-moon eclipse on the 21st, your life may seem less active than usual. With Saturn—your ruler—in close proximity to Mars, you will have to take things very slowly. Don't fly off the handle if a loved one disappoints you on the 13th—there is more than likely a good reason for it, which will become apparent soon. On the 29th, switch into high gear—and the winnings you have waited for so patiently arrive!

Aquarius

JANUARY 20–FEBRUARY 18

Even though your ruler, Uranus, is standing still now, it is in direct relation with lucky Jupiter—inspiring you to greatness on the 1st. June is a good time to plan for the future, particularly after the full moon on the 6th, when you are bursting with ideas. Put some of them into effect from the 22nd to the 30th. The 26th provides an important clue to your bright future!

Pisces

FEBRUARY 19–MARCH 20

If everything seems to be at a standstill in early June, don't blame yourself. It is your ruler, Neptune, which is idling this month, and is responsible for the lack of activity in your life. This is a good time for Pisceans—the dreamers—to spend some energy organizing the future. From the 22nd to the 30th, cast off old, tired projects, and get ready to move into an entirely new arena. On the 30th, you'll find your niche.

Aries

MARCH 21–APRIL 19

June promises to be a bustling, exciting month for Arians, with Mars, your forceful ruler, in total harmony with Mercury, the planet of communication. Get out of your shell and strut into the limelight from the 11th to the 25th—particularly on the 14th and 15th, when you can do no wrong. At the new-moon eclipse on the 21st, anything you sign your name to will be successful. If you assert your authority, there could be financial rewards. Look to love the 28th to the 30th.

Taurus

APRIL 20–MAY 20

With your ruler, lucky Venus, at home in the sign of Taurus this June, you will be surrounded by attractive and interesting friends. This is a cheerful period, and should brighten your mood by the 6th. The 7th is a vital day to communicate with the people who count—and you have until the 25th to work your charms. Don't be put off by self-doubt. By the 26th, take a break and relax.

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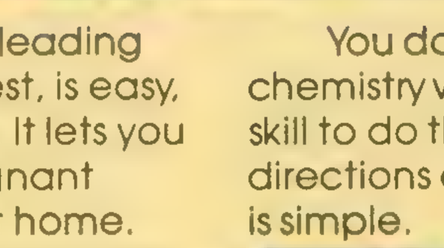

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YOUR LETTERS

(Continued from page 18)

equal rights for all Americans are confused with sensuality and sexuality. Ms. Ford feels compelled to complain about "tacky and hypocritical" "group-sex shots" in the fashion pages. What has this to do with equal rights under the law? Mutual attraction between men and women is wonderful, non? It makes the world go 'round. Beautiful clothes and makeup are part of this, and men and women have the option to make themselves look and feel attractive. . . .

Hopefully Vogue readers are better educated and more secure than to think that the ERA will sabotage life in America for women and men.

Diane Safran
Warren OH

How to woo in '82

Re: Maggie Paley's article "Flirtation—the signals of attraction—deciphered," February, 1982 issue.

A good article for Vogue, interesting subject matter. When I discovered a consciousness of the moves in the game of flirtation a few years ago, I had a theory about them:

If the woman is conscious of what she is doing, she can move the game along considerably by replicating the man's movements sooner. Theoretically, he then may believe (subconsciously) that he is doing the replicating and the operation is considerably advanced. True or not, it is fun trying! . . . Georgia M. Coxe
Provincetown MA

Greek to us?

It was a pleasure to see the attention given to Greek poet Odysseus Elytis in Vogue's March, 1982 issue, but one or two points in the essay-interview by G.Y. Dryansky need correction.

First, the statement that Elytis's work was scarcely available outside Athens at the time of his Nobel award in 1979 is untrue—particularly in regard to English-language editions of his writings. As early as 1974 the fine Greek-American translator Kimon Friar had published *The Sovereign Sun: Selected Poems* (Temple University Press), which offered a wide-ranging and fully representative selection from the poet's many collections over three decades; and in the same year Edmund Keeley and George Savidis had brought out their bilingual edition of Elytis's major book-length poetic work, *The Axion Esti* (University of Pittsburgh Press). Those two volumes well conveyed the quality of Elytis's verse to the non-Greek reader—and were of great value to the Swedish Academy as well in their evaluation of Elytis prior to the 1979 award.

Secondly, it might interest your readers to know that the special issue of the quarterly review *Books Abroad* mentioned in passing by Dryansky and containing the interview between BA editor Ivar Ivask and Elytis to which Dryansky also refers, was published in the Autumn of 1975; the issue is now out of print but is available in expanded book form from the University of Oklahoma Press as *Analogies of Light: The Poetry of Odysseus Elytis.* Thus a good critical survey of Elytis's work was available to readers of English, along with the poetry itself, long before the Nobel Prize thrust him fully into the world's literary spotlight.

William Riggan, Associate Editor
World Literature Today
Norman OK

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JOHN STEMBER

Thin hair

How to tell when hair loss may be a real problem…tips on "thickening" fine hair

Healthy hair is in a continuous cycle of shedding and regrowth. Of the approximately one hundred thousand hairs on a woman's head, it's not unusual for as many as a hundred to be replaced daily.

Certain factors can affect the number of hairs found on your pillow, brush, or comb each day. A woman who does not shampoo daily will probably notice more hairs in the drain after each shampoo than will collect on her pillow in between, and all of us in the Northern Hemisphere shed the most hairs in November, the fewest in June. Hair replacement may halt during pregnancy, be followed by a temporary increase in shedding and regrowth three months after the baby's birth.

What distinguishes true hair loss from normal shedding, however, is that the hairs that fall out are not replaced. Heredity is the single most important factor in whether or not women, as well as men, will lose hair as they age. "Whereas men tend to have 'male-pattern baldness,' a concentration of hair loss at the temples and the crown, women's hair usually thins more diffusely, to an equal degree all over the head," notes Ronald E. Sherman, M.D., senior clinical instructor, dermatology, Mt. Sinai School of Medicine, NYC.

"When **severe hair loss** at the crown and temple areas occurs in women, a hormonal imbalance, coupled with a genetic predisposition to hair loss, is usually at fault," says Norman Orentreich, M.D., clinical associate professor, dermatology, NYU School of Medicine.

Traction, as in the continual pulling of hair tightly off the face or wearing very tight cornrow braids, can also cause permanent hair loss. High fever, certain medications, and chemotherapy treatments frequently cause temporary hair loss, although ice-cap treatments during chemotherapy can sometimes be used to alleviate this problem. Allergic reactions to hair dyes and perming solutions can cause hair breakage but not permanent hair loss.

The solution to thinning hair depends on the exact nature of the problem, which should always be brought to a doctor's attention. Helps: minimize brushing and combing, avoid scalp massages, rough towel drying, perming, and dying, as all of these can weaken the hair shaft. Restyling hair or wearing a fill-in hairpiece or wig may also help (hairpieces may be covered by health insurance when purchased for medical reasons). Oral or topical medications may be prescribed. If **chemotherapy** causes severe hair loss, doctors will suggest shopping for a wig beforehand. Three good wig stylists: Nicholas Piazza of Kenneth, Dianne Valvo of Bergdorf Goodman, Ruth L. Weintraub, all in NYC.

JANE Y. IRVINE

Perfect for fine hair: soft layers, highlights

FINE HAIR *refers to the diameter of hair strands, not their number. To give hair more volume, stylists recommend a subtly layered cut, the added boost of thickening shampoos, spray-on setting lotions. Robert Renn, who highlighted model Chris Royer's hair, left, notes that "highlighting has double benefits for fine hair, increasing hair diameter slightly and, by variations in color, giving an illusion of thickness. For hair that is both very fine and very oily, like Chris's, color can also counteract oiliness." Another way to achieve volume: what Renn calls "underperming," perming the underneath layers of hair only, leaving top layers straight.*

Large photo: Fashion, Donna Karan and Louis Dell'Olio for Anne Klein & Co.; hair, Suga of Suga Salon; makeup, George Newell. *Small photo:* Hair and makeup by Jim Brusock
Details, stores, last pages

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Child Care

By Nancy Coons

When mother works, who takes care of the children? Today's options: some old standbys...new corporate help

Child-care is a prime concern of the more than six and one-half million American mothers with children under age six who are now in the work force. While child-care options remain limited, today's parents *can* provide young children with care that not only substitutes for traditional parental care but often enhances it. Finances play a large part in the type of care chosen.

The Reagan Administration gave parents a break by increasing dependent-care income-tax credits to 20 and 30 percent of total child-care expenses; but Larry Lutz, a licensing specialist with the Day Care Council of America, thinks that the Administration's cutbacks in child-care subsidies threaten not only individual welfare mothers but the quality of the day-care system for all of us. As the poor lose their public benefits, he explained, the private centers will be forced to lower prices to serve that clientele, so services and quality will be sacrificed for all their clients. "I think there will be lots of submarginal facilities providing extremely poor-quality care just to meet the demand," he said. "It's true, there's been a lot of over-regulation in our society, but in child care a certain amount is absolutely necessary."

For the middle-class mother who can pay for child care, a range of options on several price levels does exist:

DAY-CARE CENTERS

Parents can find information on commercial and nonprofit day care through their state's licensing authorities, usually found through a human- or health-services agency. Several varieties are available:

When a woman opens her home to provide care for up to six children, the government calls her service "family"; this is the single most prevalent source of day care for children under two. While many states license this business, most such homes operate without regulation. When a family-care site takes on more than six children, it is classified as a "group home," and state regulations may require additions to the staff.

Only when the number of children exceeds twelve is the provider called a day-care center. Prices average between $40 and $70 a week. Most centers are licensed by the state, which regulates staff/child ratios, as well as group size and services. Day-care regulation is still a cloudy issue, though; and centers meeting the state's minimal requirements may not live up to parents' expectations.

Cut-rate chains, such as the more than seven hundred Kinder-Care Learning Centers, Inc., across the country and somewhat smaller Children's World, Inc., have been criticized for cashing in while skimping on services. Perry Mendel, president and founder of Kinder-Care, maintains: "You can't trim costs at the school level in quality of care for the children." He adds: "We try to cut down at the corporate level." His staff/child ratios, nonetheless, average a crowded 1:10.

CORPORATE DAY CARE

The Reagan Administration, even as it lopped off major subsidies for public child-care, granted businesses the right to deduct expenses for underwriting the cost of their employees' day care. So far, only about twenty-five U.S. corporations have developed on-site day-care centers. Their number is increasing as Reagan spurs them on, and role models like children's shoe manufacturer Stride-Rite in Cambridge, Massachusetts, boast the business benefits of on-site care. "It has been an enormously valuable recruiting tool for the company," says Miriam Kertzman, founder and director of the program, "and it has been a good tool for retention." The system helps parents concentrate at the workplace, she says, and builds children's trust. When a child is in "the early stages of the sniffles," she explains, "parents who might otherwise feel obligated to stay home and nurse can stay on-site to deliver medication and feel foreheads every couple of hours."

Despite these tangible benefits, many corporations cringe at the initial cost of establishing on-site centers. Some businesses, like the Polaroid Corporation, also in Cambridge, compromise through a "voucher" system by reimbursing child-care centers selected at the parents' discretion. About 120 corporations provide day-care information and referral for their employees, and many contract with an independent center nearby. Chains also give corporations a bandwagon to jump on, prepackaging their standardized centers and offering to set them up on-site.

HOME CARE

When the household budget allows, child care in the home offers advantages that often counterbalance the cost—and you can't beat the staff/child ratio. The trick is to find the right employee, either by word of mouth (the mothers' network) or a good agency.

Nannies have been placed in New York City homes since 1936 by the almost anachronistic Fox Employment Agency and by Frances Fox herself. "There are hundreds of jobs and only a few suitable applicants," she says. Her employees command average salaries of $50 to $60 a day, whether they live in or not. They are hired exclusively for child care and confine their housekeeping to cooking only the child's meals and straightening the child's room. Infant-care specialists—baby nurses—receive at least $65 a day for the *(Continued on page 88)*

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CHILD CARE

(Continued from page 87)

one or two months of twenty-four-hour service they provide; and, of course, they do not do housework, either.

Not all home care is as specialized as the nanny system, and agencies springing up in metropolitan areas place some child-care domestics who also do windows. "When a child's napping or in school, a nanny would just sit around," says Susan Bohne of the Adele Poston Domestic Agency in New York. "There's no reason an able-bodied person can't help out." Her women may shop, cook, clean, and entertain the kids, acting as "a substitute mother," she says. "Children, of course, come first, everything else in the house comes second."

Her multipurpose employees generally receive $200 a week plus room and board. It's more expensive than a day-care center, she admits, "but a day-care center isn't coming into your home and cooking and cleaning." They also offer the option of evening hours, something most day-care centers can't provide.

Jane Safer, a New York City mother whose life style frequently demands evening and weekend help, concurs: "Round-the-clock availability more than makes up for room-and-board expenses," she says. "It's basically just another mouth to feed."

The average child has four different day-care arrangements per week; it's a positive experience for most

Ms. Safer, like more and more working mothers, has found a solution less expensive than hiring either housekeepers or salaried nannies: the student *au pair.* More symbiotic than a professional relationship, this European tradition offers a college student shelter and security in exchange for child care, companionship, and light household chores. Many colleges provide information on potential *au pairs;* and Lois Woodyatt, director of the Anne Andrews Employment Agency in New York City, places students in full- and part-time positions regularly. "The students are alive and awake and intelligent and capable and bright," she says.

Problems range from the natural transience of a student to schedule conflicts. "Often the parents, bit by bit, put more responsibility on the student to the point where the student doesn't have time to do her own work," Ms. Woodyatt says. In turn, some parents complain that the student isn't as committed to the household as to her academic and social life. Ms. Woodyatt urges everyone who takes an *au pair* student into her home "to talk it out in advance in a clear-cut interview."

DAY-CARE'S EFFECTS

While these options involve single solutions to day-care needs, a great majority of homes mix and match to meet their schedule's demands; in fact, the *average* number of day-care arrangements per week for all families is four, according to Dana Friedman, a consultant to the Carnegie Corporation of New York. These arrangements include everything from older siblings to the Saturday-night sitter; but the "hot potato syndrome," as one mother calls it, remains unexplored. "We have no research that has looked at the effects of such 'packaging,' " says Sheila Kamerman, Ph.D., professor of Social Policy and Planning at the Columbia University School of Social Work. "Some children experience enormous difficulty with these arrangements."

What does all this mean to the child? "There's been research that shows day care can be a very positive experience for children two, three, and up," says Dr. Kamerman. However, with children under two, she says, "we have less research. We don't know that much about the kind of care new mothers who return to work directly after childbirth are using and what the effects are."

Worrying about the effects of day care can only make matters worse. "If the mother is very concerned about the consequences for her child, obviously her anxiety is going to be communicated," Dr. Kamerman says. "The mother is the best judge of what's best for the child." It is imperative that she feel comfortable and confident about her childcare arrangement. ▽

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Between Us

By Lorraine Davis

Woman-tested travel tips...Moms: priests of love...video "sex"

HAPPY TRAVELING, FEMININE GENDER

"A three-digit highway number is a route near a large city. If the first digit is *even,* the route will go through or around the city; if *odd,* the route is a spur that will take you downtown." Vacationers can gain as much as businesswomen from the "64 Tested Travel Tips" offered by *Career Travel,* a monthly newsletter published by Kathleen Torzala in Georgia. This lively advocate of female independence has gathered ways to organize your documents, keep your shoulderbag from slipping off when you pick up your suitcase, and get a good restaurant table when dining alone. Ideas have been tested by Traveling Businesswomen's Network; director Cherie Kipple says women traveling on business now make up 25–30 percent of all airline travelers.

Suggested boredom fighter for long car trips: "Carry a camera. . . . One woman collects photos of incongruous restaurant names—Schweitzer's Taco Pit and the Polynesian Smorgasbord are favorites. . . . Another stopped for a photo in fifty-mile intervals. No matter where, she shot a picture when her odometer showed she'd gone fifty miles. The result? An interesting record, she says, "there's no such thing as a dull scene."

A copy of "Tips" can be had by sending a stamped, self-addressed envelope to: Career Travel, P.O. Box 7598, Marietta GA 30065.

MOMS MARRY THEIR CHILDREN

No, that's not a lurid tale about kinky couplings; in Prophetstown, IL, the pastor of Carbon Cliff United Methodist Church and her close friend, the chaplain of Bethany Methodist Hospital Retirement Home in Chicago, joined a daughter and a son, respectively, with a wedding service that included communion served to the congregation by the bride and groom. The Reverend Sue Wessels, mother of the bride, was licensed by the United Methodist Church in 1977, is now a graduate student in theology ("Any woman who is in a male-oriented profession needs the best possible credentials"), after juggling a three-church pastorate while her five children were still at home. The Reverend Joyce Flynn, mother of the groom, also has five children, is ordained by the United Methodist Church, where women have been ministers for twenty-six years. Both mothers got through the ceremony without crying, though Ms. Flynn did break down when she introduced Sandra and Joel Flynn to the congregation at the end. Ms. Wessels said her favorite headline on newspaper wedding stories was the *Chicago Tribune's:* "Distaff divines ask kids for 'I-do's.'"

AFTER JUNE 30 . . . WHAT?

By the last day of this month, The Equal Rights Amendment will be law—or the time for ratification will have slipped away. Whether the Constitutional requirement is passed or not, the National Women's Conference is launching an energetic new drive for a "delivery system for achieving the goals of the Women's Movement."

Since even ERA opponents acknowledge the need to correct inequities on a state-by-state basis, the National Women's Conference Center has prepared a kit with step-by-step instructions to help women turn support into action, beginning with a national celebration on July 1 under the banner "A New Day: Beyond ERA." At noon, one-hour events will be held on the steps of city halls, county court houses, state capitols, and the National Capitol in Washington, DC. Ceremonies will illustrate the historic struggle for equality; and task forces will be announced for education, employment, health, family law, child care, international women's issues, violence, elective/appointive office. If your community hasn't planned a New Day: Beyond ERA event, send $5 for your kit to Gene Boyer, NWCC, P.O. Box 455, Beaver Dam WI 53916; (414) 887-1078.

HELP, HELP, IT'S MS. PAC-MAN

The latest Liberation reversal is the cashing-in by Midway Manufacturing Co., makers of the most popular of the video games now obsessing teenage Americans, Pac-Man (almost one hundred thousand in use). In the new female version, instead of shooting invaders (as some gamesters do), Ms. Pac-Man—herself a kind of yellow blob with eyelashes and a ribbon in her hair—eats yellow dots, non-violently, which is said to be more in line with women's socialization. In one version, she and Mr. Pac-Man chase each other, wind up with a baby Pac-Man. Stanley Jarocki, Midway's marketing vice president, said Ms. P-M is "more challenging and rewarding" than Mr. . . . Hmmm.

WHEN/WHERE THIS MONTH

June 1-30, Saratoga, NY, register for eleventh Women's Writing Conference/Retreat by The International Women's Writing Guild, Skidmore College, August 13-20 (or weekend August 13-15). Information: Hannelore Hahn, IWWG, P.O. Box 810, Gracie Station, NYC 10028; (212) 737-7536.

June 6, San Francisco, Avon International Marathon, first women's Olympic marathon preview; prizes total $65,000. Women from more than thirty nations expected. Facts: (212) 546-6070.

June 12, San Antonio, TX, last day for advance registration, convention of National Federation of Business and Professional Women's Clubs, Inc., July 11-15. Info: Convention Desk, NFBPWC, 2012 Massachusetts Ave., N.W., Washington DC 20036; (202) 293-1100.

June 15, San Francisco, A Celebration of Women in Music in the Bay Area at The Stone night club, open to public, sponsored by Bay Area Women in Music. Details, write: Cathryn Hrudicka/BAWIM, 547 Paloma Ave., Pacifica CA 94044.

June 17-20, Falmouth, MA, working conference for women state legislators staged by the Center for the American Woman and Politics at Rutgers University in New Brunswick, NJ, with a grant from the Carnegie Corporation of New York. Number of women in state legislatures, up in a decade from 344 to 908.

June 18-19, Denver, CO, The Rocky Mountain Regional Working Women's Exposition, with information exchange, workshops, lectures, films, job fair, organized by Colorado Center for Women and Work. Write: P.O. Box 18061, Denver CO 80218; (303) 837-4138.

June 20-July 30, Pittsburgh, PA, Chatham College, Essentials of Business Administration Program for women liberal-arts graduates. Address: Office of Community Services, Woodland Road, PA 15232; (412) 441-8200, x216.

June 25, Your local PBS-TV channel, *We Dig Coal: A Portrait of Three Women,* the story of female miners' fight for their nontraditional underground jobs.

June 28, Evanston, IL, Northwestern University, registration for The Program on Women Summer Institute, "Career Sampler" of seven courses plus two career-planning workshops, June 28-August 21. Call Program on Women, (312) 492-7360, for details.

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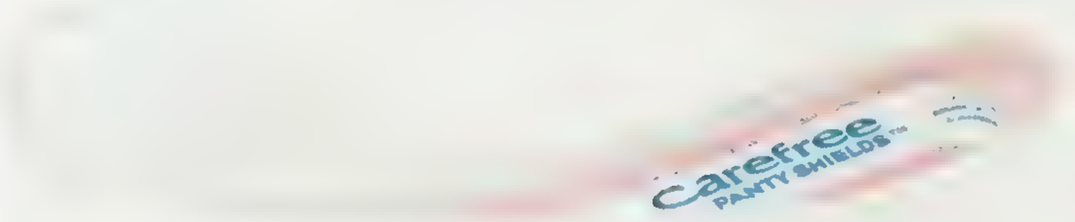

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Health

Tracing canker-sore causes…new diabetes tip-off…key to body heat: in the brain…how water can save your eyes

By Melva Weber

TOUCHING ON A SORE SPOT

Canker sores—what causes them; how can you avoid them?

At the National Institute of Dental Research, Doctors Abner L. Notkins, Edward A. Graykowski, and David Wray have found that the painful mouth ulcers, medically known as "aphthous stomatitis," may be triggered by any of three factors: small wounds in mouth tissues resulting from eating hard or sharp foods or overvigorous scrubbing with too-hard bristles; nutritional deficiencies; family trends.

Dr. Wray took part in a Glasgow, Scotland, study in which a significant number of canker-sore sufferers examined were found to be deficient in iron, folate, and vitamin B_{12}; when treated, most showed improvement or complete remission of the mouth ulcers. The researchers suggest full blood testing to rule out or detect deficiencies in patients who have recurrent mouth disease.

In further explorations, investigators found that canker sores tend to occur in families. In one study, the disease was present in about half of close relatives of patients, compared with about 20 percent in the general population.

Treatment, according to Dr. Notkins, consists mainly of relieving pain by applying mildly anesthetic agents. Tetracycline, an antibiotic taken internally or applied directly to sores, was found effective in shortening attacks and reducing the size and pain of sores. Some patients have also responded well to levamisole, an agent that affects immune response, though this agent has not yet been proven effective in clinical trials.

SIGHT-SAVING ADVICE

Swift action is the answer when you get any potentially dangerous or irritating chemical in your eye. First remedy? Water—lots of it. "Get into the shower, put your head under a faucet, or use a garden hose and keep it up for a minimum of ten or fifteen minutes," says Ted Tong, Pharm.D., director of the Poison Control Center, San Francisco. "Don't try to neutralize the eye with vinegar or bicarbonate of soda, or use ointments or creams," he adds. Among substances to handle with care, to avoid eye accidents: oven and drain cleaners, chlorine bleach, solvents, gasoline; detergents and soaps, peroxide, alcohol-containing products; dry products including cleansers, turf builders used in the garden, and talcum powder. In all cases, remove contact lenses promptly before flushing the eye and follow up with an examination by a doctor to be sure all harm is undone. Some prevention tips: always turn spray nozzles away from you. Pour fluids without splashing. Don't rub your face or eyes. Wear protective glasses, sunglasses when you use sprays such as garden pesticides. Keep household, garden, auto-maintenance, other toxic chemicals out of children's reach.

THINK YOURSELF WARM

Meditation can be a way to relax for just about everyone; "professional" meditators may be able to redirect their body heat.

Herbert Benson, M.D., professor of medicine at Harvard Medical School and author of *The Relaxation Response* (Avon), is noted for his research in the medical uses of meditation techniques; and his relaxation methods can control stress symptoms and induce lowered blood pressure, quieter heartbeat, improved blood flow to muscles, increased alpha brain waves. But the true masters of body control techniques, Dr. Benson recently reported in *Nature,* are Tibetan monks who dwell in the cold Himalayan mountain colony of a Buddhist order in Upper Dharamsala, India.

Dr. Benson and his colleagues studied monks during the advanced meditational state known as g Tum-mo, or heat yoga. In unheated stone huts with earth floors where air temperatures were near 60 degrees Fahrenheit, the monks raised the temperatures of their fingers and toes by as much as 15.7 degrees, without apparent change in body core temperature—the greatest capacity for mind-induced bloodflow for warming recorded so far in meditation, hypnosis, or biofeedback training.

They do it, the monks say, by withdrawing "wind" from the scattered condition of normal consciousness, and directing it into a "central channel" inside the body, where it generates heat.

NEW CLUE TO DIABETES

Where excess fat is deposited on your body may give a medical clue to hidden diabetes. In Milwaukee, Ahmed Kissebah, M.D., Ph.D., and his colleagues reported that obese women who carry most excess weight above the waist are much more likely to have symptomless diabetes than women whose excess fat is mainly on hips, thighs, and buttocks. Upper-body-obese women have, as well as diabetes tendencies, a normal number of fat cells, but these are enlarged; lower-body-obese women have tissue with more fat cells but of normal size. Key to the situation: enlarged fat cells appear to have 20 to 30 percent fewer insulin receptors than average-size cells. In his study of fifty-two women—twenty-five of them upper-body obese, eighteen lower-body obese, and nine of normal weight—Dr. Kissebah found that 60 percent of upper-body-obese women were in the diabetic range by glucose tolerance tests, while no women in the other categories had abnormal test results. One in every four obese women is of the upper-body type, which places 10 percent of all American women in the diabetes-prone group.

COFFEE, YES; SMOKING, NO

Moderate consumption of coffee by pregnant women has been pronounced "reasonably safe" by a Harvard medical research team who studied data from more than twelve thousand women.

Earlier studies and animal experiments indicated that high caffeine intakes led to low birth weight in babies, premature delivery, and birth defects. But after smoking (definitely a risk factor) and other conditions were taken into account, the Harvard team found no relation between these hazards and heavy coffee drinking.

Among women who had underweight babies, said Kenneth J. Ryan, M.D., member of the research group and chairman of obstetrics and gynecology at Boston's Brigham and Women's Hospital, the real culprit appears to be smoking. Four or more cups of coffee daily may be associated with a small risk of premature delivery; but, Dr. Ryan said, "My own feeling is 'all things in moderation.' I cannot imagine that anything done to excess during pregnancy is good for you or your baby."

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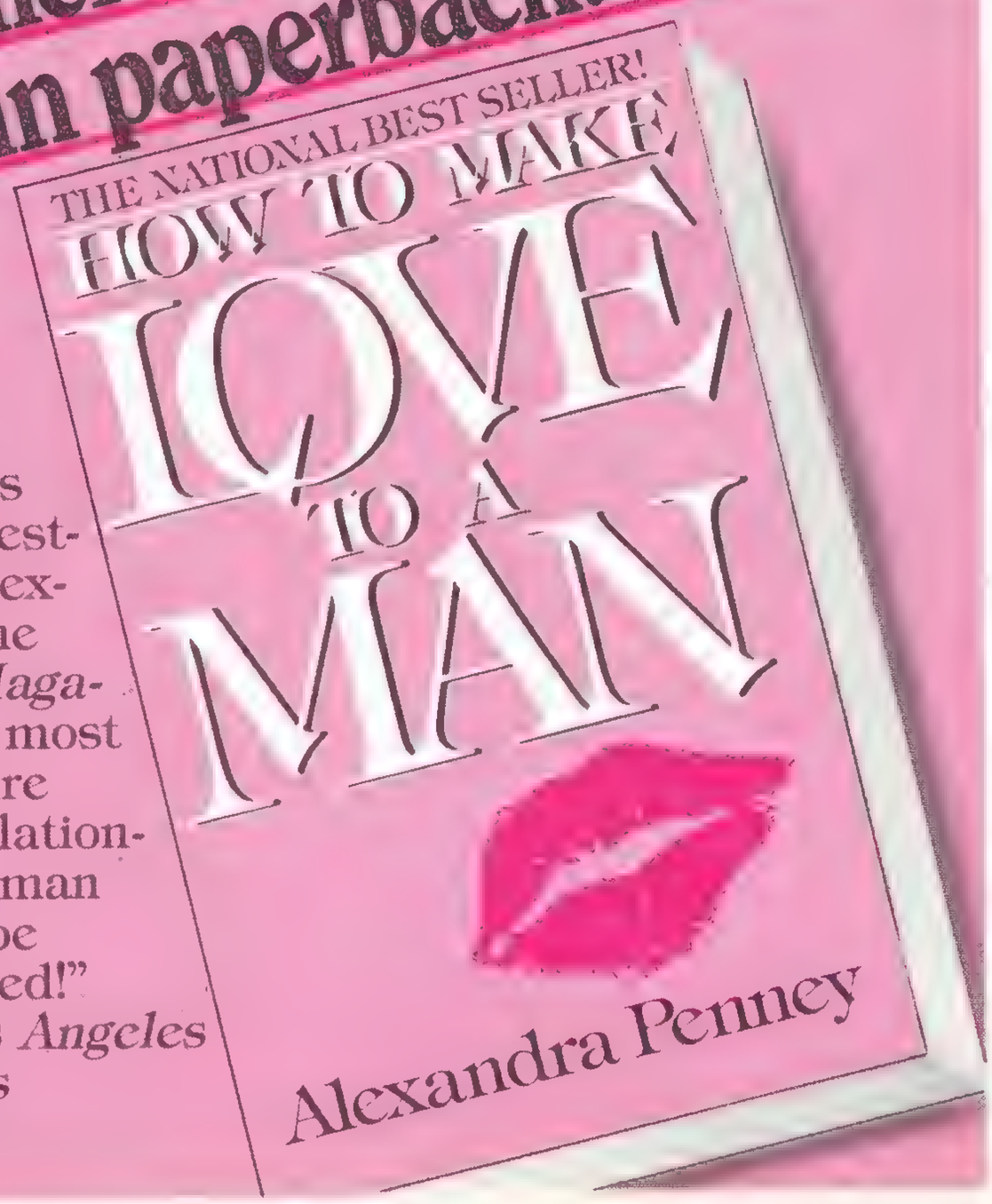

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TAXES

The roof over your head can be money in the bank

Useful tax tips for homeowners

BY JULIAN BLOCK

When you come up with the down payment for a house or apartment, you get more than the chance to be your own landlord—you get an asset that comes with built-in economic advantages and tax breaks. Besides providing a hedge against inflation, as well as deductions for mortgage interest and real estate tax, home ownership entitles you to valuable breaks that can defer or completely eliminate some taxes.

If you sell your home, you can postpone paying any tax on the profit you make, as long as you acquire a costlier residence within a set period of time—ranging from two years before to two years after the date of sale.

After you reach the age of fifty-five, you can escape taxes on up to $125,000 of the profit from the sale of your home, as long as you have lived in it for at least three years out of a five-year period ending on the sale date. Even if you buy a less costly replacement, or do not buy another residence at all, you can benefit from the over fifty-five exclusion—provided that the date of sale falls *after* your actual birthday, not simply after January first of the year you will turn fifty-five. If you are about to be fifty-five, you can still contract to sell your home, and hold off on the closing until after your fifty-fifth birthday has past.

Although the key requirement to this tax break is that you have owned and used the property you are selling as your principal residence for at least three years out of a five-year period—the three years need not be consecutive, nor do you have to be living there at the time of the sale. Short temporary absences for vacations and the like do not count as periods of use, even if you rent your home out during the time you are away. If a married couple owns their home jointly, and files a joint tax return for the year of the sale, they qualify for the tax break even if *only one of them* can pass the age and time requirements.

A final pointer. Neither the postponement break nor the over-fifty-five exclusion is limited to single-family homes. Your principal residence can be a co-operative or condominium apartment, a trailer, a houseboat, or anything else that provides all the amenities of a home—namely, facilities for cooking, sleeping, and sanitation.

For more detailed information, contact your local IRS office for a free copy of *Tax Information on Selling or Buying Your Home* (Publication 523). ▽

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Women & Cars

By Lillian Borgeson

Arbitration boards: where to get "aid" if you're sold a lemon

You buy a brand-new $9400 car; but, when you are driving it home from the dealership, it suddenly stalls and dies. That's the first time . . . the first of many.

In the next two weeks, you take the car back to the dealer four times; in the next few months, you take it back twenty or thirty times, but the dealer and the factory representative can neither find nor fix the problem. "Learn to live with it, lady," they say.

Give up? No, today you can take your problem to an impartial third party. In one case like this one, Buick was ordered to buy the car back for $9000.

Score one for the consumer.

A Buick is normally a very reliable car, but a Buick can be a lemon. So can individual examples of all other makes and models . . . and, until recently, a hapless buyer who got stuck with one almost always stayed stuck. But now there's a new way to deal with cars that the sellers won't or can't make right: impartial arbitration boards that are sponsored by the manufacturers and dealers, but free—and fair—to consumers.

Industry-sponsored arbitration is still very new, but it's already available for most car makes in most parts of the country. Here's how to find a program that may apply to you and the car you own or plan to buy:

● **General Motors** and **Volkswagen** of America operate their arbitration programs through the National Consumer Arbitration Program of the Better Business Bureau. GM is committed to arbitrate on any warranty dispute or manufacturer's defect; VW complaints will be heard if they happen within the first three years or thirty-six thousand miles. The arbitrators are chosen (by both the customer and the manufacturer) from a list of five volunteers provided by the BBB, and the decisions are binding on all parties. The GM/VW arbitration machinery operates through sixty-eight Better Business Bureaus throughout the U.S., and eighteen of the programs are statewide. To find out if your area is covered, call your local Better Business Bureau.

● **Ford** Motor Company's "Consumer Appeals Board" program is deep but a bit spotty. Each board consists of five members, including three consumer representatives, and decisions are binding on the company and its dealers but not on the customer. You can get a hearing on *any* service problem, even if the car is long past its warranty period; or even if you bought it used rather than new.

The main trouble with this program is that it hasn't spread as rapidly as it deserves to. To date, the appeals process is available to Ford and Lincoln-Mercury owners in these areas only: California, Washington, Oregon, New Jersey, Maryland, Virginia, the Carolinas, and the District of Columbia.

● **Chrysler**'s "Customer Satisfaction Boards" cover warranty disputes involving all Chrysler Corporation products (including Dodge, Plymouth, and Chrysler cars) and they're operating in all fifty states. When you can't get satisfaction with a service problem, you just tell the dealer you want arbitration. He gives you a simple form to fill out, and from there the local arbitration board takes over.

As with Ford, each board consists of five people: a certified auto mechanic, a consumer advocate, a representative of the general public, a dealer, and someone from Chrysler's zone office. Only the first three are voting members, and the decision they make is binding on the dealer and the company but not on the customer; if you don't think the decision is fair, you don't have to accept it and can pursue other routes, including legal action.

Practically all Chrysler dealers are now participating in the arbitration program, so coverage is very broad, but it's also relatively thin. The boards will review *only* service-related disputes involving Chrysler's warranty. This means that for all practical purposes, arbitration is available to you only for new-car service problems that develop within the first twelve months or twelve thousand miles of ownership.

● Arbitration involving **American Motors** products and all the imported makes except Mercedes-Benz is handled by AUTOCAP (Automotive Consumer Action Program), which is supported by local and regional car-dealer groups affiliated with the National Automobile Dealers' Association. AUTOCAP will investigate and try to resolve any kind of problem between the customer and the dealer, whether it involves sales and whether it happens during or after the warranty period.

At this writing, AUTOCAP covers some eleven thousand dealers, mostly in the Western, Eastern, and Southwestern states. To find out if your part of the country is included, see if AUTOCAP is listed in the white pages of your phone book; or if toll-free information (800/555-1212) has an AUTOCAP number for your area code; or contact the national AUTOCAP office at 8400 Westpark Drive, McLean VA 22102.

"And if you're *not* covered," says AUTOCAP's director of media and consumer affairs Penelope Longbottom, "be sure to ask your local dealer association why." Never forget that it takes demonstrated consumer interest to get good consumer programs going—and industry-sponsored arbitration is a very good one indeed. ▽

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Winston Lights	11	0.9
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Newport	16	1.2

...100's

	TAR mg /cig	NICOTINE mg /cig
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
Salem 100's	15	1.1
Marlboro 100's	16	1.1

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New shape

''Fall clothes are sharp and defined; and hair, too, will have a cleaner look--chin-length with long top layers that can be brushed away from the face,'' said hair stylist Christiaan.

CHRISTIAAN

Salon bests

●In Montreal, good places to go . . . La Coupe—known for innovative hairstyles, low-maintenance haircuts (115 Sherbrooke Street West) . . . Electa and Corrado, whose loose shimmer powders are a quick, pretty way to highlight hair (2183 Rue Crescent). ●In San Francisco, Yosh for Hair gears its cuts for easy manageability, to be finger-styled into place; gentle root perms give hair new fullness (173 Maiden Lane). ●In Seattle, the Gene Juarez Salon retexturizes hair by lightly scissoring into hair sections for volume, movement; also offers facials, makeup lessons (1501 Fifth Avenue).

Prevent breakage: comb wet hair from ends, work up to scalp

Brush basics

Using the proper brush is especially important when hair is damp, vulnerable. Try a wide-spaced nylon-bristle one (left: by Goody).

For some women, cutting hair shorter can change a pretty look into one more interesting, more beautiful," says stylist John Sahag. Case in point: Sahag cut twelve inches from model Karina Gomez's hair for a versatile short-layered look, *right.* Ideal for summer: hair can be air-dried, shaped with fingers.

Large photo *above* earrings, Ann Peerce

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Unwelcome aspect of fitness: chance of injury

When you hurt yourself at sports or exercise: latest medical thinking

BY ELLEN SWITZER

In summer, many of us launch a full-fledged fitness program—of walking, swimming, racquet sports—from a too-sedentary starting point . . . and sometimes suffer painful consequences. For preventive measures, see page 239; current treatment follows.

SELF HELP

For sprains or minor bruising, the acronym is RICE: rest, immobilization, *cold* compresses, and elevation to keep down swelling and bleeding within the injured area. After thirty-six to forty-eight hours, elevation at night and warm or comfortably hot compresses and soaks to promote circulation are advised. When the injury has healed sufficiently so you can resume sports activity, a warm soak or compress *before* warm-up exercises and a cold compress or soak *after* cool-down exercises are a good idea. If the injury starts to hurt again, stop whatever you're doing and call a doctor.

INJURY ANALYSIS

Repeated injuries of the same or a similar type mean that you're doing something wrong and should suggest that you and your doctor should analyze together exactly how you're moving and then change the movement to remove excess risk. A jogger whose tendinitis recurs after jogging is resumed would have technique, running shoes, and the track thoroughly analyzed.

Usually there are alternatives to giving up the activity you love. For instance, if your shoulder ligament is repeatedly injured by an overhead tennis serve, you might be encouraged to change the movement in some way or to use a lighter and more flexible racquet.

A case of osteoarthritis is one of the few conditions that may necessitate a change of activity. A runner who is developing joint deterioration in a knee or hip is often advised to stop running and to choose a sport like swimming that puts no additional stress on that joint. If you have a family history of osteoarthritis, it's probably best to think about a sport that will not unduly stress joints in the first place.

CUT AND RUN

A few years ago, anyone with a serious knee injury involving the cartilage might require surgery that would cut into the knee, requiring at least three days to a week of hospitalization and several months of recovery during which strenuous exercise involving the leg would probably be impossible. Today, with the help of a new instrument, the arthroscope, the surgeon can look inside the knee and perform the repairs without making a large incision.

The instrument, a flexible tube, can be inserted into the knee through a tiny puncture, often under local anesthesia. The tube has a fiber-optic light and projects on a large television screen what is happening inside the joint. With microsurgery, the physician is able to repair the damage, and occasionally the patient can go home in one day, though a two-day hospital stay is more common. There is minimal pain, and normal activity can be resumed within days, exercising within two weeks.

Microsurgery is used to repair torn ligaments and tendons, and other joints as well.

JUST GLUE IT BACK TOGETHER

Two types of surgical glue are now being used in Europe and Canada but have not yet been approved for general use in the United States. The granddaddy of these adhesives is a product one can buy in any hardware store: "Superglue." Its chemical name is cyanoacrylate, and the FDA has approved it for investigational use as a tissue adhesive in certain kinds of eye surgery and to repair broken blood vessels in the brain. However, European and Canadian physicians have used it to glue, rather than to stitch or staple, tendons, nerves, and muscles.

A much more refined version of this product called "fibrin seal," made from human plasma, has been developed in Austria. It has been found to be especially useful in performing skin grafts, as well as in repairing torn tendons, ligaments, broken bones, and blood vessels. The substance, since it is a natural human enzyme, is absorbed by surrounding tissue. Many physicians feel that it will therefore be a more permanent adhesive than Superglue.

European researchers claim that fibrin seal greatly reduces healing time, and some report that injuries that sidelined athletes permanently in the past, when held together by stitches and sutures, may now be fully repaired with this type of glue.

CONTROVERSIAL "CURE-ALL"

Dimethyl sulfoxide, an industrial solvent familiarly known as DMSO, is considered by some to be a miracle cure for all kinds of sports injuries and by others to be a useful industrial product but potentially dangerous drug. According to Barry Tarshis, in *DMSO: The True Story of a Remarkable Painkilling Drug* (Morrow), "DMSO (dimethyl sulfoxide) may be the aspirin of the twenty-first century. It relieves the pain and swelling of arthritis, heals burns and bruises, soothes toothaches, eases earaches and muscle strains." But the FDA maintains that the chemical's usefulness has not been proven and that it may have many side-effects such as severe skin irritation and other allergic reactions.

The agency has approved DMSO's use only for the treatment of a rare bladder disease and as a veterinary drug. But, since DMSO is available in hardware and health-food stores, thousands of Americans, including professional athletes and dancers, have used it, usually by rubbing it into the skin.

Used topically, DMSO penetrates the skin and goes directly to the bone joint or other organ that hurts. It is that property which may indeed help to reduce swelling and inflammation but also worries the FDA because impurities that settle on the skin from polluted air can be carried into the bloodstream via DMSO. So can products such as makeup, which are entirely safe when kept on the skin's surface but are not meant to penetrate vital organs. ▽

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"This is my first baby and even though I read all the books, I wasn't ready for all the changes my body is going through.

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I plan to work until the baby is born, so I keep a few Lightdays PantiLiners in my purse. I change them a couple of times during the day and they really keep me feeling a lot fresher. I know I'll keep on using them even after the baby is born. They're perfect anytime."

—Chris Pane

Kotex® Lightdays PantiLiners are perfect for any woman who wants to feel a little bit fresher, anytime.

They're soft, delicate pads that help protect against discharge and spotting. Or when a tampon alone isn't enough.

The contoured sides and three adhesive strips make Lightdays PantiLiners so comfortable, you can feel just-showered fresh all day, every day.

Why would a mother-to-be like Chris Pane use Lightdays® PantiLiners?

For just-showered freshness, anytime.

© Kimberly-Clark Corp. 1982

Looks like your days for bragging about being the best tennis player in the house are numbered. She's something! "Oh, Dad! It's no big deal." But you know how she really feels, you've been there. And you want to tell the world.

So go ahead. Reach out.

Bell System

Reach out and touch someone.

Money

Diamond update…better living through contracts…stocks: a great new guide

By Lisa Gubernick

INSURANCE CAN BE FUN

You know you should learn more about insurance, but who can take the tedium? Andrew Tobias's *The Invisible Bankers* (The Linden Press) entices readers with entertaining esoterica (did you know that Lloyd's of London began as a seventeenth-century coffeehouse, or that before setting out to meet Sitting Bull, Custer's regiment bought $40,000 worth of insurance—about $352,000 today—for what turned out to be the Last Stand?) while providing a well-documented indictment of the Goliath, $700-billion industry. He targets the largest medical malpractice insurer for taking in $52-million in premiums, paying out only $6-million, yet still reporting a loss; and he condemns flight insurance for paying back a scant 15 cents on every premium dollar received—you are more likely to be kidnapped than face a mishap on a commercial airlines flight. Until the reforms he suggests in "How God Would Restructure the Insurance Industry" come to pass, Tobias offers tips on the best deals and for determining how much coverage you really need.

DIAMONDS—TO BUY NOW?

Diamonds may be a girl's best friend, but you shouldn't bank your fortune on them these days. Lately, their investment luster has been dimming. The price of a one-carat, D-colored stone, the most perfect color available, has plummeted from a $60,000 peak in 1980 to less than one-third of that in February '82, as a result, in part, of lessening inflation. Joseph Schlussel, publisher of *The Diamond Registry Bulletin*, a monthly newsletter, contends that the situation is not irreversible because "There's always value in diamonds, just as with gold." Low prices may mean there are some good buys on the market, but Schlussel advises against making purchases solely to turn a quick profit. "Wear your stones for the next couple of years and enjoy them," he says, "then sell when prices rise."

CONTRACTS IN PLAIN ENGLISH: MONEY-SAVERS THAT MAKE SENSE

If you've ever been addled by fine print in a contract, or if you've ever entered a verbal agreement—how much you pay your lawyer, for instance—only to find yourself billed for extras like typing . . . there's a marvelous new service that could save you a ton of trouble—and money. Plaintexts, the brainchild of Harvard-educated lawyer Dana Shilling, spell out agreements with your lawyer, housing contractor, architect, or even your spouse, in plain English—so you know just what you're getting in advance.

The Homeowner-Contractor Agreement, for example, guarantees you the samples you were shown, so you don't end up with maple-veneer cabinets instead of the real thing. The Lawyer-Client Agreement includes the salaries of everyone from expert witnesses to word processors. The Couples Agreement, for married or unmarried couples, details who pays which bills, who contributes to savings, and what happens to joint property should you split up. There's no guarantee the agreements will stand up in court but Frank Rosiny, former chairman of the New York State Bar Association's ethics committee, calls Ms. Shilling's Plaintexts useful in preventing misunderstandings.

For a full list of forms, write: Plaintext, 41 Mercer Street, Jersey City NJ 07302.

A NEW GUIDING LIGHT ON WALL STREET

How can you know whose stock-market advice to trust, when over a thousand investment newsletters are dispensing contradictory predictions? This month marks the debut of a digest that gives you the most comprehensive information on Wall Street: the *SIE Performance Review.* It surveys 250 top newsletters, filling you in on the cream of stockmarket advisers' choices. Now, says George Wein, publisher of the review, over 400,000 newsletter subscribers pay up to $350 annually for advice based on everything from astrology to detailed computerized projections of market performance. What the review, published quarterly, loses in timeliness it makes up for in scope, letting you track a stock's performance over time. And, should you need up-to-the-minute stock-market news, the review will help you select the weekly advisory services most consistently on target. A trial subscription costs $38, less than most of the newsletters it evaluates, from SIE, 2095 Broadway, NYC 10023.

DIVORCE AND MONEY

Though the popular myth asserts that wives impoverish husbands in a divorce, more often the opposite is true. There have been enough tales of financial woe to prove an urgent need for Shelley Aspaklaria's and Gerson Geltner's "What You Should Know About Your Husband's Money . . . Before the Divorce" (Wideview Books). But, by advising late-night raids on your husband's office for his ledger, and suggesting that you ask his partner's wife for information on the sly, the authors make parts of the book read like a primer on avarice. Still, if you can overlook the occasional offensive suggestion, there is vital information—from how to find a lawyer to worksheets for assessing the value of joint holdings in real estate, stocks, social security, and pensions. While the book seems targeted toward the full-time homemaker—usually the least knowledgeable about her husband's finances but most vulnerable economically in a divorce—there's plenty that's invaluable to any reader, including a state-by-state overview of family law regarding property settlement, alimony, and child support.

POOLING FOR PROFITS

Commodities are among the least stable but most potentially profitable investments around—one reason trading has quadrupled in the last eight years. The commodities market has seemed exotic and dangerous to all but professionals with a flair for high-stakes gambling. Now, anyone can reap the fabled returns without enormous risks. Commodity pools, similar to mutual funds of stocks, protect participants by absorbing price swings and permit a wider range of investments than an individual could carry on her own.

Commodities markets trade futures contracts, which are agreements to buy or sell a product at a set date in the future. The futures trading system was set up to protect farmers from the vagaries of agricultural prices by enabling them to sell their crops in advance. Commodities traders buy and sell the contracts to make a profit on prices that can shift wildly in a matter of hours; there is almost no limit on how much money one can make—or, as an individual, lose. Commodity pools limit your possible losses to the amount you've invested, and annual profits have soared.

To join one of the $5-million-and-up pools, you need a minimum of $3000-$5000. Interested investors should contact brokerage houses and request to be notified when new pools are formed (most pools are one-time-only-offerings). Leon Rose, publisher of *Managed Account Reports,* a newsletter that evaluates publicly offered pools, provides this pointer: "Make sure service charges don't exceed 20 to 25 percent of profits," he advises. "Otherwise, you won't end up with anything significant." Despite pools' relative security, experts stress that investments should only be made with "risk capital"—money that, if lost, won't affect the way you live.

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HOW TO MAINTAIN A YOUTHFUL BODY.

Advice from CLARINS on keeping tight, taut and toned!

WHAT YOU SHOULD KNOW

Beautiful bodies are *made*! A slim, taut, young-looking body requires non-stop attention, commitment and love. Simply: to keep a body beautiful, you must take care of it. Through European research, it is possible to maintain a youthful look, control the appearance of premature body aging, and help postpone problems such as loss of firmness, stretch marks, and sagging.

WHAT YOU SHOULD AVOID

1) Crash diets and quick changes in body weight: The youthful look and elasticity of skin is lost when you gain (it stretches) or lose (it sags) weight too rapidly. 2) Hot baths since excessive heat weakens skin tissue. 3) Lack of sleep and irregular rhythm of life. 4) Limit salt, sugar, caffeine, carbonated beverages and alcohol.

WHAT YOU SHOULD DO

To keep skin in its most youthful condition during weight loss, diet, exercise *and* skin care are essential. Diet alone is insufficient for slimming down problem areas such as thighs, hips, waist. CLARINS suggests daily massage and skin treatment on these areas to help condition, smooth and reinforce skin firmness. Drink water frequently, and help improve circulation by wearing clothes that don't restrict.

INTRODUCING CLARINS

Preventative aging. It's the action you start *now* to keep a youthful face, a firm bust, a tight body. Ask some of the most youthful looking women in the world who have made the CLARINS all-over beauty therapies believable.

CLARINS has created a new era of professional products that help tone, tighten, strengthen, and firm. They are unique: practical solutions for real beauty concerns. They are efficient: contain the most effective and time-proven natural ingredients, like horsetail, cucumber, fresh cell extracts, and elastin. Serious and safe: CLARINS concentrates on skin beauty care alone, and is dermatologically tested, of course.

Talk to your CLARINS Skin Specialist today for your complimentary body and skin consultation. Or write for our educational guide: CLARINS, Dept.VO2C, 540 Madison Avenue, New York, New York 10022.

	ACTIONS	KEY INGREDIENTS
BODY CONTOUR CREAM Contour and Firmness	• Contains twelve functional ingredients selected for their skin tightening and strengthening properties. • Helps minimize appearance of spongy-looking skin and enlarged pores.	• Ivy, Tea, Meadowsweet, Broom (helps reduce swelling, anti-water) • Horsetail (helps improve elasticity) • Horse chestnut (tightening)
BODY TREATMENT OIL 100% Pure Plant Extracts Anti-Eau	• Firms, strengthens. • Helps stimulate the skin's metabolism. • Tones and tightens the epidermis. • Helps avoid the slack look in problem areas.	• Hazelnut (moisturizing) • Geranium (toning) • Lemon (astringent) • Petitgrain (antiseptic) • Marjoram (strengthens the metabolic process) • Broom (anti-water)
PLANT SHOWER BATH LOTION Contour and Firmness	• Helps eliminate puffiness and enlarged pores. • Tones and tightens. • Gently helps to remove impurities as it maintains skin moisture. • Relaxes and smoothes.	• Ivy, Broom (anti-water, helps reduce swelling) • Seawrack, Horse chestnut (tightening) • Marjoram (strengthening) • Lemon (astringent) • Geranium (toning)

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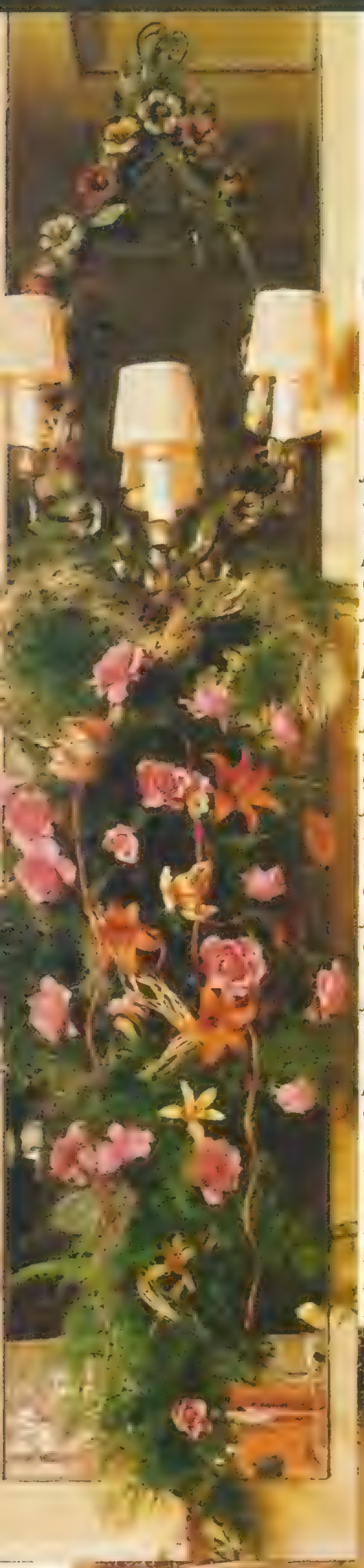
SAKS FIFTH AVENUE

Entertaining: *Tips and Treats*

The best parties, here and in London ...new and special help for party givers

By Sandi Britton



JUST LIKE HOME

Entertaining at home—away from home—Denise and Prentis Cobb Hale do it beautifully, both in San Francisco, where they live, and in New York, where they frequently visit. In San Francisco, Mrs. Hale takes over her favorite restaurant, L'Etoile, turns it into her private dining room with her Porthault or Pierre Deux table linens, her favorite serving plates, flowers by Fioridella or The Greenery. Mr. Hale plans the menu, chooses the wines. In New York, at a recent dinner party for seventy in honor of United States Attorney General William French Smith and his wife Jean, the Hales asked floral designer Ronaldo Maia to transform L'Orangerie of Le Cirque restaurant into an indoor garden. Result: a fantasy land, with forests of potted ficus trees reflected in mirrored walls, cascades of Spanish moss bursting with roses, orchids, parrot tulips and freesias tumbling from raffia garlands hung over the mirrored sconces (detail, left), and rock gardens of poppies in clear glass containers on each table on the tangerine-sherbet moiré tablecloths, also created by Maia. Below, the head table where the Hales sat with, among others, Michael Caine; Vasco Futscher Pereira, Portuguese Ambassador to Washington; Evangeline Bruce; Françoise de la Renta; the Countess de Ravenel; Philip Johnson; Kitty Carlisle Hart. Secret of the Hales' home-away-from-home parties: Denise's meticulous attention to detail—hours spent supervising table settings ("No butter knives at a formal dinner; bread is buttered before it comes to the table"), seating arrangements, everything from food to lighting to make them as perfect as if the Hales were entertaining at home.

CONSTANTINO RUSPOLI

TRANSATLANTIC COCKTAILS

In Washington, DC, *Evangeline Bruce's* "brunches" (really drinks with wonderful hors d'oeuvres) at her Georgetown house, attract the most important names in town. The same is true of her cocktail parties at her London flat. In both settings, *Nadine Kalachnikoff,* her favorite Washington caterer, provides the exquisite-looking food. *Above,* one example, photographed at the London flat, before a series of three cocktail parties Mrs. Bruce and *Marietta Tree* gave together (the flat is small, and giving three intimate parties was the best way to comfortably catch up with all their friends). The carved wooden swan contains duck-liver pâté laced with brandy and chopped truffles, "feathers" of buttered toast slices. Typical of Nadine's style, her particular combination of unusual food and a few delicate flowers.

MEALS WITH "SAVOIR FAIRE"

We're all used to the idea of temporary office help. Now there's a brand-new special service for your home-entertaining needs that works on the same same-day's notice basis. Anne Laure Lyon's "Savoir Fare Ltd" (Ms. Lyon is a cooking instructor at The New School Culinary Arts Program in New York City and an extraordinarily talented chef in her own right) will supply chefs with a wide range of cuisines, including French, Italian, Indian, Chinese, Japanese, Tibetan, and Creole, to cook dinner for two or do a formal dinner party (the service can also provide waiting help, bartenders, if requested). Or you can hire a chef to fill your freezer with homemade goodies (and give you a cooking lesson at the same time), or to come to your summer house and prepare a whole weekend of delectable meals. Unlike a catering service, which plans and executes a whole party, this service is designed for the hostess who wants to create her own kind of party but with dinner beautifully prepared by an expert chef. For complete information about this service, telephone (212) 758-8072.

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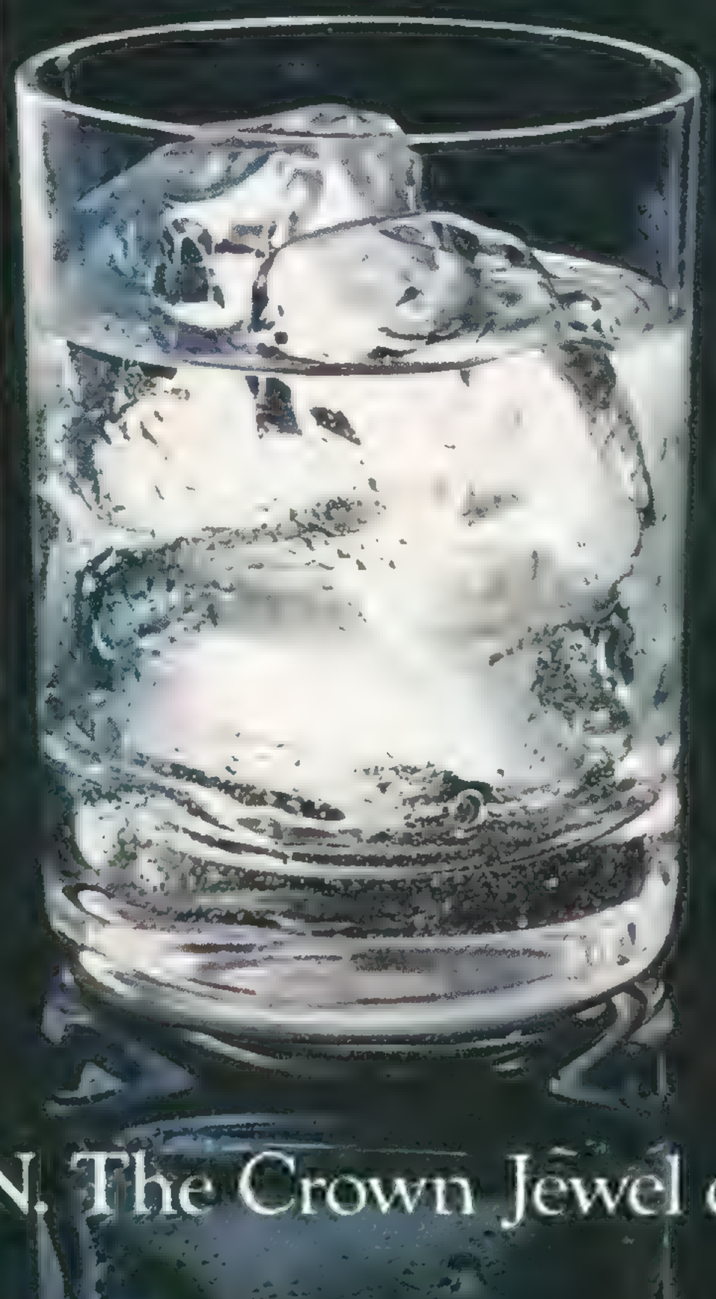

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Wines

By Martin Gersh

All-American finds: Sonoma County's most exceptional wines

Sonoma County is situated in the important North Coast wine-producing region of California. Its southern perimeter lies just above San Francisco, and it is bounded on the north by Mendocino and Lake counties, the northernmost part of the region. Directly to the east of Sonoma County is its great rival, Napa County.

It seems clear that markedly favorable climatic conditions—which in fact prevail in many areas of the California North Coast—coupled with enthusiasm, native intelligence, and outstanding winemaking skills, have enabled many of Sonoma's producers to bring forth wines of exceptional merit and very considerable diversity.

Viewing the group of wines I have assembled from this broad spectrum, I recall a phrase often applied to certain examples of fine eighteenth-century American furniture: "high-style"—a term which conveys elegance, balance, complexity of decorative detail, as well as perfect execution and overall harmony of design. So many of these quite remarkable Sonoma wines do indeed have high style!

SONOMA COUNTY

RED TABLE WINES

SEBASTIANI BARBERA PROPRIETOR'S RESERVE 1971 As well made as any wine can be—distinguished, of good size, vigorous, fruity, complex, with middle-to-deep tonality. *Vintage: Very Great. Best drinking: for the next 3-4 years. Aeration: 15-20 minutes. $7-$8. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

SOUVERAIN PETITE SIRAH 1976 Soft and velvety, deep-toned and moderate-to-large in body, Souverain Petite Sirah 1976 is an easy-to-like and very drinkable wine. *Vintage: Very Good. Best drinking: for the next 3-4 years. Aeration: 15-20 minutes, $5.50-$6.*

LYTTON SPRINGS ZINFANDEL 1979 Tasting this Zinfandel a few minutes after uncorking the bottle, you will savor an abundant outpouring of fruitiness. However, not until at least two hours of aeration have gone by do certain details adding greatly to the wine's complexity really emerge. In the end, you will find this to be a huge and very impressive wine that goes far beyond its early indications. *Vintage: Very Good. Best drinking: for the next 4-5 years. Aeration: 2½-2¾ hours. $10.50-$11.*

DOMAINE LAURIER PINOT NOIR 1978 Terrific, opulent, big, and very solidly structured, this French-style Pinot Noir from Russian River Valley is an absolute joy to drink. *Vintage: Very Good. Best drinking: for the next 3-5 years. Aeration: 2-2½ hours. $9-$10.*

DRY CREEK VINEYARD CABERNET SAUVIGNON 1978 Luscious, bursting with fruit, deep-toned, silken-textured—an extraordinary wine reminiscent of the great Pomerol Château Trotanoy. As it happened, my wife and I drank Dry Creek Vineyard's Chardonnay 1978 along with this bottle—a truly overwhelming experience! *Vintage: Very Good. Best drinking: for the next 2-3 years. Aeration: 20-30 minutes. $9-$10.*

SIMI CABERNET SAUVIGNON RESERVE VINTAGE 1974 Classically French-Médoc in style—a beautiful, big, rather serious, very sophisticated Alexander Valley wine exhibiting excellent concentration. *Vintage: Very Good. Best drinking: for the next 3-4 years. Aeration: 40-50 minutes. $20-$21.*

SEBASTIANI ZINFANDEL PROPRIETOR'S RESERVE 1975 Creamy in texture, very gracious, with ample body and dense fruitiness—a fine bottle. *Vintage: Very Good. Best drinking: for the next 3-4 years. Aeration: 25-35 minutes. $6.75-$7.50.*

SONOMA VINEYARDS CABERNET SAUVIGNON 1976 (ALEXANDER'S CROWN) A delightful Cabernet—spacious and somber, very Bordeaux-like in style. *Vintage: Very Good. Best drinking: for the next 2 years. Aeration: 50 minutes-1 hour. $13-$14.*

SONOMA VINEYARDS ZINFANDEL 1977 (RIVER WEST OLD VINES) Very complex, beautifully structured, good-sized and deep, with port-like overtones—a marvelous bottle. *Vintage: Very Good. Best drinking: for the next 2-3 years. Aeration: 25-35 minutes. $12-$13.*

SEBASTIANI CABERNET SAUVIGNON PROPRIETOR'S RESERVE 1974 Splendid, with considerable finesse, a very traditional Cabernet—fully rounded, with large size and middle-to-deep tonality. *Vintage: Very Good. Best drinking: for the next 2-3 years. Aeration: 45 minutes-1 hour. $10-$11.*

CLOS DU BOIS CABERNET SAUVIGNON PROPRIETOR'S RESERVE 1974 A magnificent wine from Dry Creek Valley, intensely concentrated, big and velvety, with sumptuous, plum-like fruitiness—one of the finest and most complete California Cabernets it has been my privilege to drink. *Vintage: Very Good. Best drinking: for the next 2-3 years. Aeration: 25-35 minutes. $20-$21.*

WHITE TABLE WINES

IRON HORSE VINEYARDS CHARDONNAY 1979 Subtle and civilized, high in tonality, small-bodied—an understated, exquisite wine. *Vintage: Very Good. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2¼ hours, then aerate 30-40 minutes. $13-$14.*

IRON HORSE VINEYARDS CHARDONNAY 1980 A superior Chardonnay—creamy-textured, high in tonality, large-bodied and characterized by a most delightful lemony taste. *Vintage: Very Great. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 3¼ hours, then aerate 1¼ hours. $13-$14.*

MILL CREEK VINEYARDS CHARDONNAY 1977 This is an extremely pretty and refined wine from Dry Creek Valley, with moderate body and excellent concentration. *Vintage: Very Good. Best drinking: for the next year. Aeration: Refrigerate for 2½ hours, then aerate 20-30 minutes. $10-$11.*

DRY CREEK VINEYARD CHARDONNAY 1978 A formidable Chardonnay in the grand manner—spacious, luxurious, rich in texture. *Vintage: Excellent. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes-1 hour. $10-$11.*

CHATEAU ST. JEAN FUMÉ BLANC 1980 (FORREST CRIMMINS RANCH) Distinctive and orginal, this is a particularly interesting and provocative Sauvignon Blanc—tangy, very sturdy, with moderate body and a notably long-lasting second taste. I strongly urge you to follow my aeration instructions carefully in order to enjoy this wine at its best. *Vintage: Excellent. Best drinking: for the next 4-5 years. Aeration: Refrigerate for 3¼ hours, then aerate 1½-1¾ hours. $10-$11.*

LAMBERT BRIDGE CHARDONNAY 1979 Subtly scented like a Cranshaw melon, oily in texture, with nice size—a reserved and attractive wine. *Vintage: Very Good. Best drinking: 1-2 years. Aeration: Refrigerate for 2¼ hours, then aerate 35-45 minutes. $12-$13.*

MARK WEST VINEYARDS CHARDONNAY 1977 Very distinguished, meditative, with generous body, this Chardonnay from Russian River Valley is reminiscent of the great Italian white from Campania, Mastroberadino's Greco di Tufo—in that both wines have a little touch of fascinating bitterness in their taste. *Vintage: Very Good. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $12-$13.*

SIMI CHARDONNAY 1976 Vibrant and very stylish, this Alexander Valley Chardonnay exhibits high tonality, small-to-moderate body, and is now—in its sixth year of life—at its peak of loveliness. *Vintage: Very Good. Best drinking: for the next 6 months-1 year. Aeration: Refrigerate for 2½ hours, then aerate ½ hour. $10-$11.*

KENWOOD SAUVIGNON BLANC 1980 A startling and formidable wine in the style of the Graves white, Château Malartic-Lagravière—monumental, tremendously complex, with a pungent lemony taste. This dynamic example is unquestionably the most intense Sauvignon Blanc I have ever experienced. *Vintage: Very Good. Best drinking: for the next 4-5 years. Aeration: Refrigerate for 3½ hours, then aerate 1½ hours. $8-$9.*

CHATEAU ST. JEAN CHARDONNAY 1979 (ROBERT YOUNG VINEYARDS) An excellent, very civilized Chardonnay from Alexander Valley, high in tonality, with moderate body and beautiful balance—a wine of integrity, with no eccentricities whatsoever. *Vintage: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 3 hours, then aerate 45 minutes-1 hour. $18-$19.*

(Continued on page 116)

THE WARM MASK RITUAL

Georgette Klinger, the Dean of skin care, brings you her **Warm Collagen Mask**—a solid, re-usable cake that comes with its own melting pot. Just warm and brush a thin layer onto face and neck. Ten minutes later, peel it off. This is a superb firming, tightening and nourishing treatment for dry and sensitive skin. And a delightfully self-indulgent twice-a-week ritual. 3 oz., $45. To order, call our toll-free number, 800-221-4970. In New York, call 212-838-3200. Or write to us at the address below. All major credit cards accepted.

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WINES

(Continued from page 115)

HACIENDA WINE CELLARS CHARDONNAY SELECTED RESERVE 1979 Suave and worldly, deep-toned, of good size—a remarkably fine wine from Sonoma Valley. *Vintage: Very Good. Best drinking: for the next 1-1½ years. Aeration: Refrigerate for 2¾ hours, then aerate 30-40 minutes. $19-$20.*

SONOMA VINEYARDS CHARDONNAY 1980 (RIVER WEST VINEYARD) A bold, young, muscular giant—exceptionally fruity, showing very good balance and a memorable second taste; a first-class wine all the way! *Vintage: Very Great. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $8-$9.*

JORDAN CHARDONNAY 1979 A great and enchanting Alexander Valley Chardonnay in the style of Le Montrachet, abounding in all the graces a wine should have—plus pinpoint concentration, high tonality, and perfect balance. *Vintage: Very Good. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2¾ hours, then aerate 30-40 minutes. $13-$14.*

CHATEAU ST. JEAN CHARDONNAY 1979 (BELLE TERRE VINEYARDS) Gloria and I decided to pair this, one of the finest white table wines drunk in this survey, with our tenth and last bottle of Jacques Prieur's Montrachet 1971, which I purchased in 1976 at $15 a bottle and have relished ever since. Prieur's white Burgundy was noble, expansive, big-bodied, settled—and about six months past its peak. The Chateau St. Jean wine is a real beauty—richly fruity, high in tonality, dashing and vivacious, with an abundance of personality. There is absolutely no question in our minds that on that evening the California Chardonnay had the edge over its elderly great French counterpart. *(Chateau St. Jean) Vintage: Very Good. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 2¾ hours, then aerate 35-45 minutes. $13-$14.*

SPECIAL EFFECTS

KORBEL BRUT A good glass of wine—Korbel Brut is a nice, vigorous, basic California Champagne whose taste characteristics include a satisfying mixture of dryness with sufficient fruitiness—truly an excellent value for its price. *Vintage: None. Best drinking: for the next year. Aeration: Refrigerate for 4-5 hours; no aeration required. $8-$9.*

KORBEL BLANC DE BLANCS Dry but never arid, festive and ebullient, this fine small-bodied California Champagne made from 100 percent Chardonnay grapes reveals good fruitiness and very long-lasting effervescence. *Vintage: None. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 4-5 hours; no aeration required. $15-$16.*

CHATEAU ST. JEAN JOHANNISBERG RIESLING SELECTED LATE HARVEST 1980 (ROBERT YOUNG VINEYARDS) Slightly sweet and pleasantly astringent, full-bodied, polished, with alluring peach and almond taste elements—a superb dessert wine! *Vintage: Excellent. Best drinking: for the next 10 years. Aeration: Refrigerate for 2 hours; no aeration required. $18-$19.*

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Food

From The Four Seasons to you: recipes with more than a touch of class

By Barbara Kafka

EDITOR'S NOTE: From The Four Seasons, one of New York's most exceptional restaurants (story, photographs, pages 218-221), a recipe for one of their most imaginative dishes, Savoy Cabbage with Lobster and Caviar, and three recipes from their spring 1982 Foursome dinner. This one, like all of their Foursome dinners, celebrated the arrival of the new season by inviting no more than forty of the restaurant's prized customers to a full-dress "opening night" where newly invented dishes, later to appear on the regular spring menus, were introduced. Here, Bay Scallops with Spinach, Risotto Primavera, Frozen Maple Bourbon Soufflé.

SAVOY CABBAGE WITH LOBSTER AND CAVIAR

four servings

One 2¼-pound lobster
Freshly ground black pepper
5 pretty savoy cabbage leaves, blanched and pared (see notes, below)
¼ cup fish stock
Fish Sauce (see recipe)
4 teaspoons caviar, preferably fresh, not vacuum-packed (Beluga, red salmon, or golden American)

Bring a large pot of salted water to boil. Add lobster. When boiling again, lower heat to simmer, cover, cook for 18 minutes. Drain; cool.

Remove meat from tails and claws. Cut claws in half. Cut tail crosswise into eight pieces. Sprinkle lobster pieces with freshly ground black pepper.

Place four leaves on your work surface, outside down, and divide lobster pieces evenly among them in a pile in center so red of lobster is down. Gather each cabbage leaf around lobster to make packages. Place one at a time, on kitchen towel. Wrap the towel around and squeeze to eliminate excess liquid.

Place packages, gathered side down, on a plate. Cover with cabbage leaf to keep moist and sprinkle on fish stock. Put them in steamer over simmering water. Cover and cook to heat through, 3 to 5 minutes. Remove and discard cabbage leaf cover. Lift packages from stock and gently pat dry. Place one package on each of four plates. Spoon fish sauce around. Top each with teaspoon of caviar.

Note: If there is roe in your lobster, divide it among the packages with lobster meat.

Notes on Preparing Cabbage: Cabbage must be blanched to be soft enough to roll easily without breaking. Bring large pot of salted water to boil. Have ready large bowl of iced water. With paring knife, cut out core and discard. Remove tough outer leaves. Put cabbage in boiling water, turn it so all leaves cook. Remove in about 2 minutes. Peel off outer leaves first, plunge them into ice water. When all leaves are cooled, remove from water, pat dry. Trim down center vein till no thicker than rest of leaf.

Fish Sauce
2 cups strong fish stock
1 cup heavy cream
¼ pound lightly salted butter, cut into 1-inch pieces
Juice of ½ lemon

Put stock in wide saucepan and bring to boil. Remove any scum that rises to surface and cook until reduced to about half.

Add cream and boil over high heat until reduced to about half, about 5 minutes. Whisk in butter. Stir in lemon juice. Serve hot.

BAY SCALLOPS WITH SPINACH

four servings

6 ounces Taconic bay scallops
32 cooked shelled crayfish tails
½ cup peeled, seeded, diced tomatoes, seasoned with salt and pepper
6 tablespoons unsalted butter
1½ packed cups fresh spinach leaves, well washed, dried
Kosher salt
Freshly ground pepper
Fish Sauce (see recipe)
4 teaspoons black caviar

Remove muscles from scallops, then slice them crosswise into rounds ⅓-inch thick.

Arrange slices overlapping in circle around edge of four buttered 3½-inch-round quiche pans. Place eight crayfish in center of each.

Pat dry tomatoes and arrange in ring over scallops at edge of each pan.

Heat butter in non-aluminum pan until brown. Add spinach and cook, stirring till wilted, butter absorbed. Season to taste with salt and pepper. Divide spinach among four pans and press to make even layer.

Place pans in steamer over boiling water, cover pans with damp cloth and cover the steamer.

Cook for 3 minutes, or until done.

To serve, unmold each onto plate, surround with sauce, garnish with dollop of caviar.

RISOTTO PRIMAVERA

six servings

¼ cup olive oil
½ cup finely chopped onion
1 clove garlic
1 pound arborio rice
½ cup dry white wine
6 cups chicken stock (approximate), heated
1 cup (6 ounces) thinly sliced mushrooms
6 ounces green beans, cut into 1-inch pieces
1 large red bell pepper, peeled, seeded, cut into 1-inch squares
1 large green bell pepper, peeled, seeded, cut into 1-inch squares
¼ pound fresh snow peas, stringed, ends trimmed, cut in half on diagonal
8 asparagus stalks, woody ends broken off, cut into 1-inch pieces
1 medium zucchini, cut in half lengthwise, then crosswise into ¼-inch slices
½ cup peeled, seeded, cubed tomatoes
¼ cup finely chopped parsley
Pinch grated nutmeg
Kosher salt
Freshly ground black pepper
¼ pound lightly salted butter
½ cup freshly grated Parmesan cheese

Heat olive oil in 12-inch skillet. Add onion and garlic; cook over moderate heat, stirring, until onion is soft and golden. Add rice and stir to coat, using a flat-bottomed wooden spoon. Add wine and stir until absorbed.

Begin adding chicken stock, ⅓ cup at a time. Keep stirring until each addition is absorbed before adding next. Continue adding stock until 4 cups have been absorbed. Takes about 15 minutes. Discard garlic.

Begin adding vegetables in following order (don't add too much at a time since many of the ingredients will give off their own liquid as they cook and that liquid must be absorbed): mushrooms, beans, peppers, snow peas, asparagus, zucchini, and tomatoes. Add more stock as needed. When all liquid has been absorbed, add parsley, nutmeg, salt, pepper, and remaining stock if needed. Cook, stirring, until rice is very creamy and tender but not mushy. Remove from heat and stir in butter and cheese. Whole process should take 20 to 25 minutes. Serve at once.

FROZEN MAPLE BOURBON SOUFFLÉ

eight to ten servings

5 tablespoons sugar
2 large eggs
2 large egg yolks
2 tablespoons bourbon
3 tablespoons maple syrup
2½ cups heavy cream
Toasted chopped macadamia nuts

Lightly grease 6-cup soufflé dish and fit it with greased collar, extending about 2 inches above top of dish. Set aside.

Put sugar, eggs, egg yolks, and bourbon in top of double boiler set over simmering water. Do not let water touch bottom of double boiler top. Cook, stirring, until mixture is smooth and quite warm, about 5 minutes.

Put warmed mixture in bowl of electric mixer and beat on medium to high speed till thick and fluffy and cooled. Beat in syrup.

In separate bowl, whip cream until soft peaks form; fold into egg mixture then spoon into soufflé dish. Smooth with spatula.

Place in freezer till firm, a few hours. If not served immediately, cover with foil.

To serve, remove and discard collar. Press nuts around sides of mousse to cover.

Serve with Maple Bourbon Sauce.

Maple Bourbon Sauce
4 large egg yolks
½ cup sugar
2 cups milk
3 tablespoons bourbon
2 tablespoons maple syrup

Heat milk till boiling. Remove from heat.

Beat egg yolks and sugar together. Slowly whisk in hot milk. Pour back into saucepan and cook over low heat, stirring constantly, till mixture thickens enough to coat a spoon. Do not let mixture boil.

Strain sauce, stir in bourbon and maple syrup. Cool to room temperature.

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Your Well-Being

By Barbara Lang Stern

That inner voice: learn to please your toughest critic—yourself

Most of us, by now, have become quite sophisticated about recognizing that super-critical, fault-finding inner voice which can make life miserable by relentlessly driving us with "shoulds": hurry up, try harder, please others, be perfect; or by restricting us with "don'ts": don't be selfish, don't take risks, don't speak up, don't make somebody angry or turn anybody down. Often, this judgmental voice portrays us and whatever situation we face in the most damning, catastrophizing light: "You screwed up again! You really are stupid. You never learn. Don't be surprised if you get fired over that. . . . "

Because we know perfectly well that ongoing harsh self-talk not only feels awful and cripples initiative but also creates negative stress and related hazards to our health and well-being, many of us have tried to become more positive in the things we say to ourselves: "Okay, you made a mistake; you don't have to be perfect. You're inexperienced, but you are learning. You'll have other chances. . . . " But why is it so difficult for you to moderate your super-critical judgmental voice and *stay* tuned to this other one which can guide you with support, understanding, and encouragement?

The first problem you may have to deal with is the possibility that what your critical Judge is saying is at least partly *true.*

"Do not ask yourself, 'Is my self-talk true?' or even, 'Is my self-talk realistic?' " writes Pamela E. Butler, Ph.D., in *Talking to Yourself* (Stein and Day), a book that synthesizes and carries forward the work of analysts including Albert Ellis and Eric Berne, and presents a workable method for improving how we talk to ourselves. Instead, suggests Dr. Butler, "ask yourself, 'Is what I am telling myself helping?'

"The key fact to keep in mind is that what your judgmental voice tells you is almost never helpful in how it makes you feel or behave, or what it does to your self-esteem, relationships, and level of stress. Your Judge might warn you that you haven't accomplished anything worthwhile in the past two years and there's no reason you should expect yourself to change now. If you say to yourself, 'That's true,' you're apt to settle into a depression. Compare that to saying, 'I *have* accomplished *some* things during the past two years, and now I think I'm ready to try some others.' In every way you're better off listening to your supportive voice, which tells you the truth in terms that encourage your growth."

According to Dr. Butler, who is a clinical psychologist and director of the Behavior Therapy Institute in Mill Valley, California, some people refuse to try seriously to alter their inner dialogue because they would rather be right than be happy! "It's hopeless for me to try to change," they say, assuming the position of victim and avoiding further effort and disappointment—or success.

For most people, however, opposing the perfectionist critic (which often is the only voice we have known) is difficult because it evokes a strong sense of vulnerability.

"A young child gets great security from obeying the parent and winning the protection necessary to every child's survival," explains Dr. Butler. "As we become adults, we learn that we no longer need to obey some childhood rules: we can touch the stove, cross the street, play the stereo. But we continue obeying other childhood injunctions in an effort to retain the mystical protection of our Judge.

"And there is a sort of protection there," concedes Dr. Butler. "People who obey their Judge usually are not very frightened. They tend, however, to have a low-grade depression. On the other hand, making your own choices, following your own feelings, formulating your own standards is apt to cause intense anxiety. And most people prefer low-grade depression to anxiety! They don't realize that the depression will continue and probably get worse, whereas the anxiety would not last that long; and, once you get through it, you are freer, have more access to all parts of yourself."

Another common fear is that giving up your driving critic will eliminate your initiative, so you'll never get anything accomplished.

"The opposite happens," says Dr. Butler. "You suddenly find a new excitement, exhilaration, and energy. More possibilities open up to you. Usually you discover that 90 percent of what your Judge has told you hasn't been true after all. One of the first things I found out was that I could assert myself and no one would run away or scream at me. They said, 'Okay, that's fine,' and I got what I wanted!

"But to be in tune with the affirming voice that speaks from your own intrinsic self, you first have to go through a crucial point, which someone has described in terms of a trapeze artist's letting go of one bar and briefly hanging in space before catching the other bar. That's the feeling you get when you let go of all the old rules and regulations, until you catch hold of your new ally and guide. It's a risk you have to take, but you can start with small trials, and get the encouragement of friends."

To help you nurture your growth-oriented inner voice, Dr. Butler suggests the following mental steps:

- Forget what "should have been" and give yourself approval for any action you have taken. Permit yourself to move at your own pace.
- Praise yourself not only for accomplishments but also for effort, improvement, and for allowing yourself to express or experience your feelings.
- Give yourself credit for becoming aware of a negative process in your thinking, even if you have not changed it yet. ▽

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Too often, women forget to replenish their resources

Discipline, quiet, exercise can mean renewed energy, regained health

BY NAN A. TALESE

EDITOR'S NOTE: *Nan Talese—executive editor at a NYC publishing house, wife of author Gay Talese, mother of two, a nonstop woman for whom fitness is, of necessity, top priority—found herself approaching a spa stay from a very different point of view.*

Like that of so many gently reared young women of the 1950s, my relationship with exercise was limited to swimming laps in a pool under a summer sun, sitting decorously on the decks of small sailing craft on Long Island Sound, and taking endless tennis lessons from patient pros. After my marriage, however, and the birth of my first daughter, I was alarmed to discover that my boyish pre-pregnancy figure had been unflatteringly redesigned by the effects of maternity; and it was quickly apparent to me, for the first time in my life, that my body demanded attention. Thus I began, suddenly at first and not always with conviction, a fifteen-year hegira in and out of various exercise studios: swinging from the rings at one, toning muscles on the tortuous machines of another, lifting links at a third.

That I continued to attend these classes through the years is attributable not to any acquired affection for exercise but rather to my willpower and logical inclination, and also to the scrutiny of my husband, who seemed to read my mind each time I contemplated cutting a class. I should add, however, that my disenchantment with exercise did not deter me from appreciating the results; in my late-forties, in addition to having a fulfilling career in publishing, an exciting marriage, and two wonderful daughters, I took pride in my body and conceded that exercise had a direct relationship to my high energy level and generally optimistic outlook.

And so, at the end of last year, it was difficult for me to accept that, suddenly, in what seemed like minutes, I was transformed from buoyant health to a condition of fever, shivering cold, and terrible pain. I had peritonitis. Within twenty-four hours, my stomach had swollen to the size of a soccer ball.

Once in the hospital I was quickly attached to an intravenous needle, and was given the antibiotics that, in time, would stabilize my condition. One of the antibiotics—gentamicin—had saved my life, but, in the process, destroyed the vestibular (balance) function of my left ear. I had no quarrel with the treatment—each doctor I saw confirmed that it was gentamicin that had saved me—but I could not accept that the result was that I would never see the world again as a stable safe place.

Months after my release from the hospital, I still walked through the streets of New York with the sense that everything under me was in motion—as if I were moving under water. With each step I took, buildings waved unsteadily and cars slipped by at dizzying speeds. The feeling was not unlike the unsteadiness one feels after drinking too many glasses of wine or standing up too suddenly after weeding in a garden. Only for me, the world would never right itself. When I moved, everything about me moved and was not going to stop moving—ever. I felt unbelievably vulnerable.

The concentration required to travel a few blocks for a luncheon appointment made me look (as I glanced in the dark glass of shop windows) ten years older in just a few hours. I finally gave up the lunches and confined myself to moving only when necessary. Doctors told me to be patient, and assured me that my system would heal itself and compensate for the lack of balance. But my anxiety increased, I became convinced that my automatic nervous system was "jammed" and that if it only could be unblocked I would be fine again. Finally, in despair, I was seen by the chief of neurology at New York Hospital. He explained to me that the receptors in my left inner ear that control balance would never recover. But the right vestibular system was intact. It was my trying to control the conflicting information that made my muscles tighten. I would, he said, learn to compensate—and to ignore the dizzying messages.

The gift of that knowledge made navigation somewhat easier, but I still felt as if I were always groping towards the starting line. This was not the first time I had known that feeling. I associated it with a sense of total exhaustion, of knowing the resources of my body would probably not make it through the day and, if they did, I would wake up the next morning having slipped a little farther behind.

And then one evening, when I explained to my husband once more that I was unable to go to a party and face a sea of people, I realized that I was spending most of my energy just holding on. I tried returning to exercise class to force my body to respond, but though the spirit was willing, the body was hopeless. It was then that I decided that the only way I was going to return to my old life was to take myself away, alone, and concentrate on being well. I became convinced that if I could really test my body—exercise and challenge it to overcome its hesitation, concentrate on working it hard, cell regeneration would increase. My hope: that in a week of concentrated exertion, I could bring my body away from its physical composition of being ill.

It was only a theory, but I was unencumbered by scientific knowledge, and it seemed logical. Also, I knew that the balance compensation that the doctors promised would have to happen sooner if I were demanding six hours of rigorous exercise a day from myself while having no other concerns to distract me. What I wanted was not the rest and self-indulgence of a vacation but a physical routine in a quiet setting.

And so I flew to San Diego for a week at the Golden Door Spa.

I had chosen well: San Diego that week was blessed with continuous sun, and the peaceful Japanese-inn *(Continued on page 125)*

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RENEWED ENERGY

(Continued from page 122)

architecture of the Golden Door was the balm I was so in need of. The days were regulated by carefully planned classes, beginning at 6:30 A.M. with a three-mile mountain hike that severely challenged my vertigo at first. Like so many other aspects of such a retreat, the hike combined effort with beauty: as I scrambled up precipitous inclines, I could look out to the beauty of newly planted avocado orchards above and the dazzling color of the gardens below. There, marigolds and alyssum were planted between rows of vegetables to attract insects that might otherwise eat the carrot, herb, and tomato plants. This was all part of a unity: the food we ate was protected from pests by the flowers, which in turn provided beauty. There was a harmony between the practical and the ornamental that encouraged a reuniting of my own spirit and body.

Years ago, I would have considered this concentration on my body the most outrageous self-indulgence; but, as I watched insects march between bright green blades of grass and reveled in the brilliant white and magenta of the marguerites banked against the hill, the necessity of space and self no longer seemed luxurious—it was essential. Women particularly are called upon to give endlessly as if they were magic cornucopiae; they offer attention, sympathy, advice; they are asked to plan social occasions for others and to carry them off with style; they must remember wounds that need to be healed and tend to egos that have been bruised, and often forget to replenish their resources. Time unfilled cannot replenish: discipline, quiet, and exercise can.

On the fourth day of my retreat, I sensed I was beginning to surface. Each day had brought me closer to "well-being," but by midday Thursday I could quite literally feel myself break through into aware living. I was once more capable of being interested in the others who were gathered there. The routine of each day had helped considerably: 6:30 A.M. warm-ups and the mountain hike; 7:30, a quiet meditative breakfast; tennis at 8:00. Then aerobics class; pool exercises; a massage to ease tightened muscles; mat exercises; a half-hour of work with Nautilus machines. Lunchtime was always at 1:00, and once more I retired to the quiet of my room to eat a nutritious and beautifully prepared meal served in Japanese dishes on a wicker tray with a flower set in an Oriental vase. The esthetics were extremely important to this week of retreat.

And these visuals combined with the physical effort to give me a sense of resurrection and renewed strength. It made me realize how many women there must be who, even without illness, find themselves so flattened by their own demands that they feel they could be scraped up off the floor, yet how few who lead active lives are willing to admit it when they reach that point. Such weakness is not to be acknowledged, worthy only of those who have spent a life pampering themselves: it is not for the strong. And yet each year we are reminded by the seasons that renewal is a part of life, stories of resurrection are in every culture, and not to heed this is to seriously neglect not just our bodies but our minds as well. It is perhaps understandable that I, as a child of the 'fifties, took so long to learn this lesson. I am not apt to forget it. ▽

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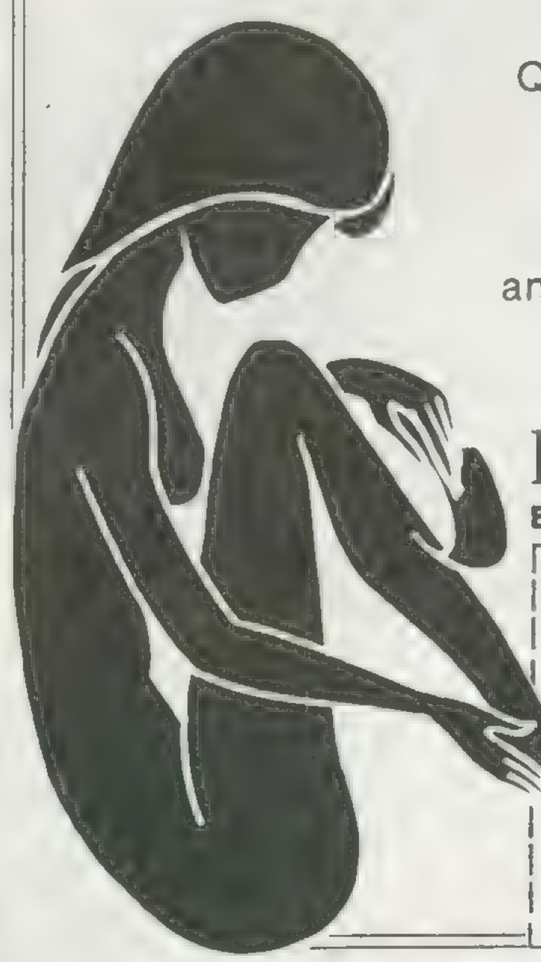

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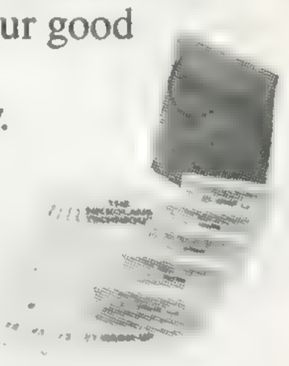

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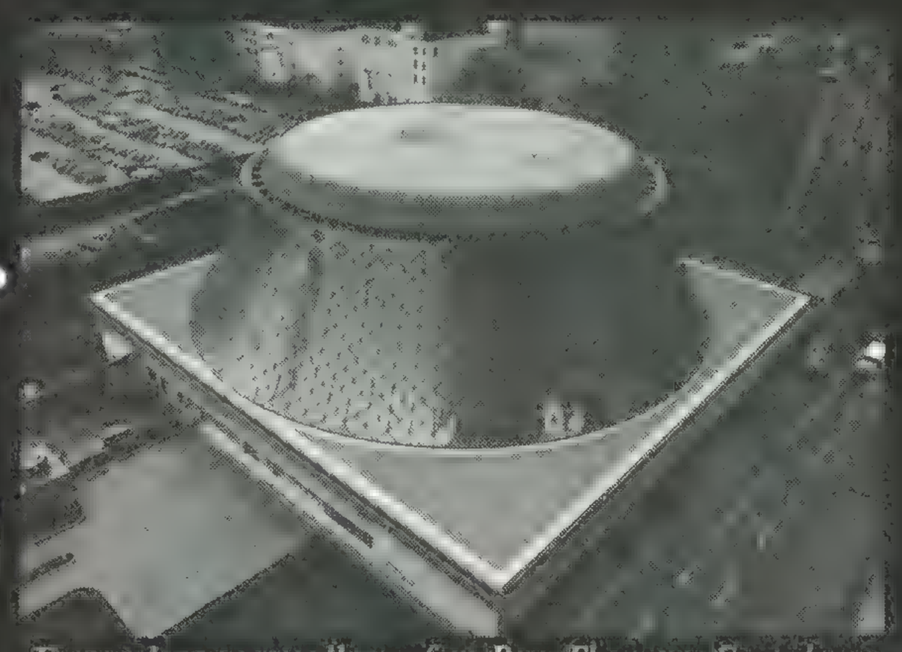


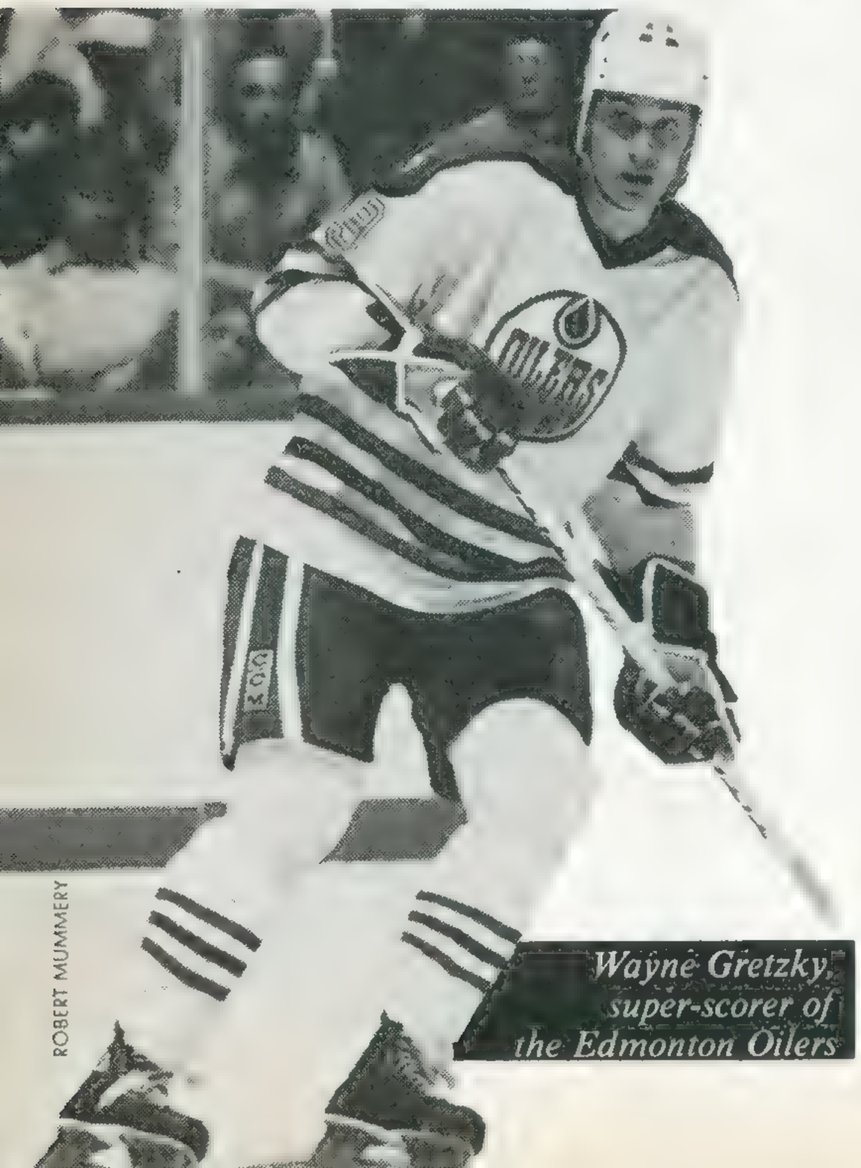
Toronto's acoustically perfect Roy Thomson Symphony Hall by premier Canadian architect Arthur Erickson

Canadian culture—a brave new spirit

BY MARGARET ATWOOD

EDITOR'S NOTE: *Novelist and poet Margaret Atwood lives in Toronto. She is the author of "Surfacing," "Life Before Man," and, most recently, "Bodily Harm" (Simon and Schuster).*

What does Canada have to offer besides Wayne Gretzky, the "Great White North," the first downhill gold medal won by a North American, fantastic restaurants, and cities where you can go for a walk at night without getting disemboweled, where murder is so rare that it makes the front pages, where people actually use the "Keep Our Cities Clean" bins, and where you can get twenty extra cents on your dollar? In the cultural line, for instance?



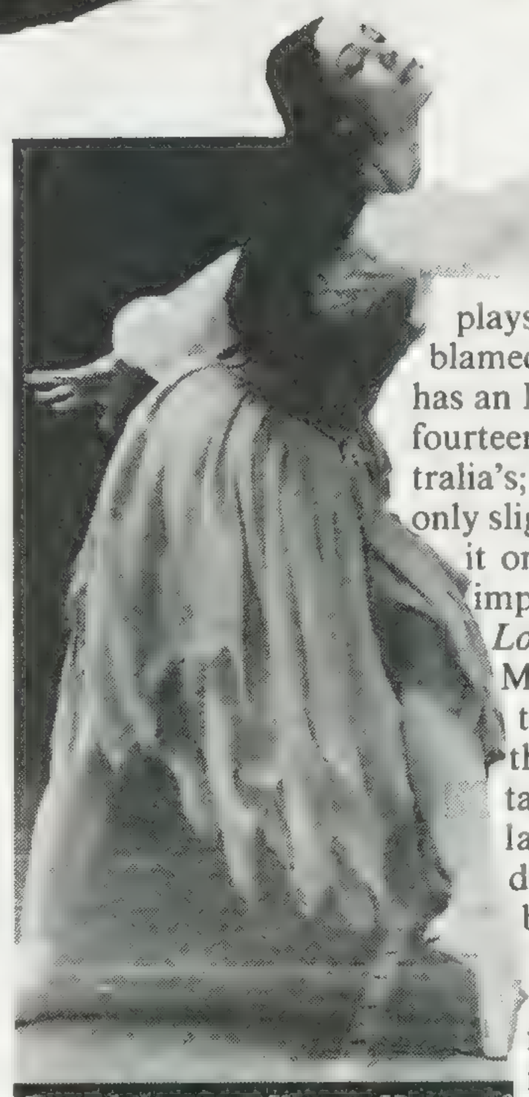
ROBERT MUMMERY

Wayne Gretzky, super-scorer of the Edmonton Oilers

Quite a lot nowadays, but it's all quite recent. Being a Canadian used to be like having a big wart on the end of your nose. Not a handicap that would put you completely out of the running; more on the order of a socially embarrassing disfigurement that for the sake of everybody, including yourself, you should have removed.

This was especially true for artists. When I was growing up in the late 'fifties, "Canadian" and "artist" were mutually exclusive terms, and everyone knew that to be an actor or a writer or a painter you had to go to London or New York, like Donald Sutherland, Mordecai Richler, Christopher Plummer, Margaret Laurence, and anyone else for whom cheap English china and good places to ski weren't enough. Toronto was the place you left on the weekends for a culturally enriching trip to Buffalo, N.Y. Theater was the Earle Gray Players, who put on Shakespeare in high school auditoriums, with students supplying the crowd scenes (for *Julius Caesar* you brought your own sheet). There was no ballet or opera. A writer did well to sell a hundred copies of a book of poetry and five hundred of a novel, and you were lucky if you got one review and a tea put on by a local women's group. When anyone said "Canadian culture," about the only thing that came to mind was "Hockey Night in Canada." That was Toronto, and the other cities were worse.

Why was it like that? It wasn't that Canadians were illiterate or uninterested in matters cultural. They read lots of English and American books, went to Hollywood and European movies in large numbers, flocked to imported plays and bought foreign paintings. Some blamed this state of affairs on size: Canada has an English-speaking population of a mere fourteen million or so, about the size of Australia's; and the French-speaking population is only slightly less than Sweden's. Some blamed it on the stifling Puritanism that made it impossible to import *Lady Chatterley's Lover* and divided "beer parlours" into Men Only and Ladies and Escorts sections. Some cited a deadening disease of the spirit known as "The Colonial Mentality": ex-colonies, such as New Zealand, Australia, and Canada, were doomed to see the great good place as being not where they were but back in the mystical motherland. Some noted the contempt for culture typical of frontier societies, the attitude that defined the arts as, at best, a frill and, at worst, pernicious and decadent. We still have that attitude; and at least once a year some member of Parliament causes a brief flurry by calling ballet a lot of creeps jumping around in long underwear, or asking why poets who use four-letter words should get grants. Some blamed it on the weather: how can you be creative, much less breathe, at fifty-below?



Canada's own Karen Kain, of Toronto's National Ballet

Despite these reasons, all of them true, all of them good, the whole picture changed suddenly in the mid-'sixties. Even Canadians—notoriously slow to recognize their own excellence, when they've managed to produce it—now realize that the country has undergone not a renaissance but a naissance over the past twenty years. Canadians still gobble up cultural imports at a great rate, just as they mainline international news and go through mountains of airplane tickets to foreign countries, but there's been an enormous shift.

In 1960, no one with any intellectual pretensions would have been caught reading a Canadian novel on *(Continued on page 131)*

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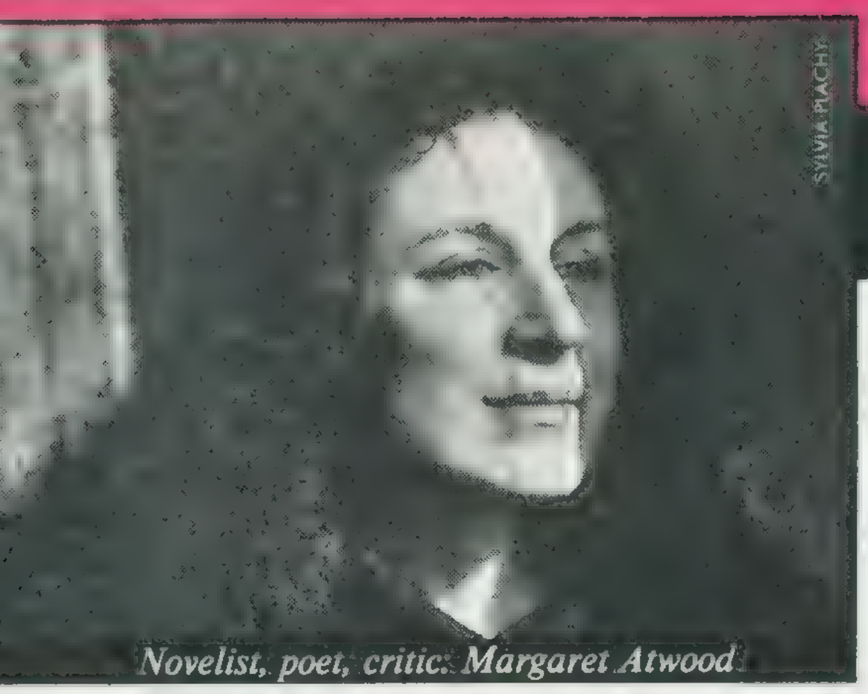

Novelist, poet, critic: Margaret Atwood

(Continued) the subway; this winter, Canadians held five of the ten slots on national best-seller lists. France has more than accepted Francophone writers such as Marie-Claire Blais from Quebec and Antonine Maillet from New Brunswick. Northrop Frye and Marshall McLuhan are, to say the least, well-known.

Arthur Erickson, the architect, is in considerable demand. The excellence of the National Ballet and the Royal Winnipeg Ballet are taken for granted, and no one is too surprised when Karen Kain gets rave reviews in Moscow. Toronto alone has gone from no theater companies twenty-five years ago to a present total of over forty (in North America, second only to New York); it's currently renovating the spectacular Winter Garden Theatre, built in 1916 and unused for fifty years. Regional theaters are prospering from Newfoundland to British Columbia. Some of the plays they do are imports, but Canadian playwrights such as David French, Carol Bolt, James Reamay, and Rick Salutin are frequently performed as well. Toronto has fifteen or twenty dance companies ranging from tiny to huge.

Artists sell not only in their home towns but internationally (one thinks, for instance, of Riopelle, Jack Bush, and William Ronald). At a time when public galleries elsewhere are pulling in their horns, Ottawa is about to build a major national gallery to house its already extensive collection. Canadian-studies programs are springing up all over the world, which is sometimes disconcerting to Canadians: we've been putting ourselves down for so long we can't quite believe it when places like France and Germany take us seriously.

Given the handicaps, why did this happen? It's a chicken-and-egg question: in this case, which came first, the excellence of the artists or audience appreciation and government support? I tend to think it was the artists, beginning with those in Quebec; but there's no doubt that the creation of the Canada Council, an arm's-length but government-funded arts granting agency, had a lot to do with the growth of the heavy money-swallowers, such as ballet companies, theater companies, and symphonies. The Council has also put money into publishing and has doled out grants to individual artists of every kind imaginable. For those who think such funding is only creeping socialism or smacks of ideological control, Canadians can only answer that, without it, we'd have to do without many of the arts.

This change was not without uproar. Canada, like any other country, has always been pulled two ways, inward and toward their own identity and the search for an indigenous art, outwards towards other countries and internationalism, sometimes called "international standards." The United States has had its own episodes of conflict, notably in the 1840s, when the Anglophiles wanted American artists to do as the English did, and Young America was looking for a unique American genius. The results were Washington Irving for the Anglophiles and Melville for Young America, who didn't, however, find him American enough. The two categories are of course not mutually exclusive. International standards are appropriate for international forms, such as classical ballet and the Stratford Festival; but other kinds of creative artists work from a locally centered vision, as they do everywhere. Is Faulkner provincial because he wrote about Mississippi instead of spies in Venice? Canadians love travel, vicarious and otherwise; but they like to look in the mirror, too.

The problems of being a small cold toad in a large empty puddle with a large warm toad just south of you are nowhere more evident than in the film industry. Should you make films about being a small cold toad ("Canadian Content") or should you try to appeal to the large warm toad ("Commercial Viability")? Very early on there were Canadian films (*Nanook of the North* was one of ours), but Hollywood competition and the takeover of most of the distribution left Canadian filmmakers filling an otherwise unwanted ecological niche: short shorts. The National Film Board specialized in tiny perfect films, with experimental genius Norman McLaren as its recognized leading light.

In the past decade there's been a film renaissance predicted at least every three years, and films have indeed been made, propped up by various forms of legislation and tax write-off; but Canada has yet to catch up with Australia in the small-budget honest-and-charming-but-with-guts category. It has too often either tried to be Hollywood and failed, or turned to moneymakers about giant leeches coming out of your armpits or whores with hearts of bankable bullion. But there are signs of a breakthrough, yet again: Ralph Thomas' *Ticket to Heaven*, about a man who gets his head vacuumed by a religious cult, played to critical shrugs in Canada but around-the-block lines in the U.S.; Don Shebib's *Heartaches,* with Margot Kidder, is doing nicely; Giles Carles' *Les Plouffes* is impressing France.

For the States, Canada has at the moment something else to offer. These are tough times for artists everywhere; and even in the States, land of proverbial plenty, the pinch is being felt. All the money given to the arts by the U.S. Government is sufficient to run the Pentagon for eight hours, and that was last year. Artists in the States are understandably gloomy. Under these circumstances, Canada may turn out to be a new kind of role model: how to make something from nothing, against enormous odds, and survive while doing it. For the 1980s, it's a good trick to know. ▽

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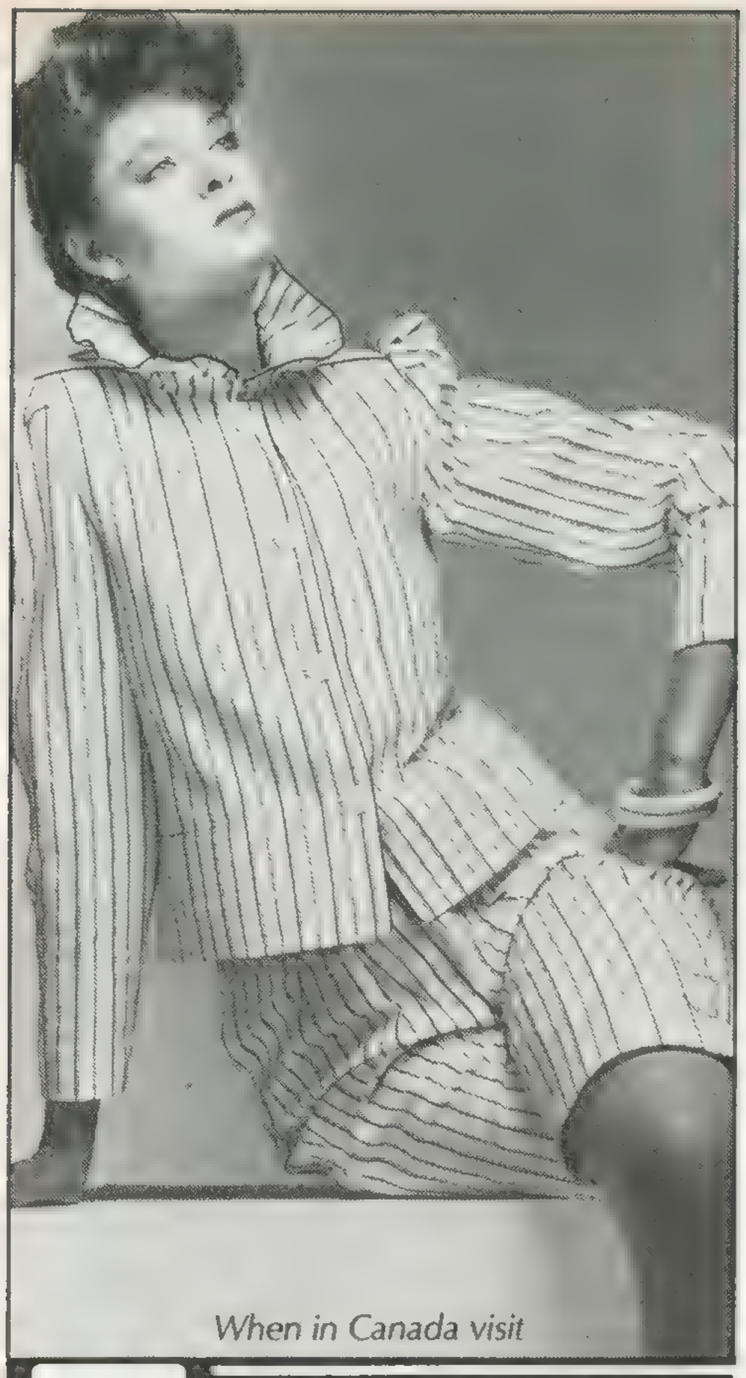
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Traveling Canada: an glorious

Montreal: French appeal

Whistle-clean Montreal is like a French movie with English subtitles. Quebeçois, which Montrealers are, grow up ambidextrous linguists. They switch from French to English and vice versa with uncanny ease. An appealing Frenchness prevails in their habits and pace.

The all-weather city of Montreal is an architectural jolt—practically two cities built one above the other. Above ground, glassy skyscrapers rise above Victorian limestone-grey turreted houses; sedate mansions and imposing neoclassic buildings reflect the city's early industrial boom. Underground, the city is a labyrinth of shopping malls, thirteen miles of pedestrian walks linking art-decorated Metro and railroad stations.

The special appeal of Montreal is its strikingly different *quartiers,* each one a city microcosm. Around the elegant Ritz-Carlton Hotel on West Sherbrooke Street, the area is an extraordinary mélange of public buildings, hotels, shops, museums, art galleries, and antique shops. Across the street from the Ritz, the flagship store of Holt Renfrew—the well-known Canadian chain selling designer names and glorious Canadian furs—faces the Montreal Museum of Fine Arts. Eye-catchers in the Museum's four front rooms: charming Canadian dark-pine chests and cupboards.

Treats on four short streets off Sherbrooke:

Rue de la Montagne: In a brownstone house, the antique shop of David S. Brown has exceptional early-nineteenth-century English furniture, porcelains (including openwork Staffordshire), and silver. . . . Twelve 34, the disco in a red-brick building (once a funeral parlor), draws those who want to see and be seen. . . . The surprise behind the sterile façade of the new Hotel de la Montagne is its splashy Victoriana lobby/bar/restaurant.

Crescent Street: A passage connects Hotel de la Montagne to Thursday's, a lively restaurant on Crescent Street with two downstairs bars and an upstairs atrium restaurant that's an Art Deco period piece—blond-oak banquettes, lavender-iris tiled walls, hanging plants. Rows of Victorian houses on Crescent Street transformed into galleries and shops use the large front-parlor windows for displays. At Parisian designer Georges Rech: bright, silky clothes. . . . elegant French antique furniture and bibelots at Michel Bourda. . . . Crescent Gallery showcases paintings by young Canadian artists. . . . In a red brick town house, the Gilles Corbeil gallery shows most of Canada's quality artists (Montpetit, Soransan, Ferron). . . . The favorite restaurant of Montrealers, Les Halles, is named after and designed to look like a street in Paris' famous market—no longer in existence. Waiters wear long, old-fashioned hip-tied aprons; the cashier sits in an iron-barred cage. Closed for Saturday lunch, Sundays, and the month of July.

Bishop Street: La Petite Halle, unpretentious and soothing as a nursery, performs wonders with crêpes and salads. . . . At the classic haute-cuisine restaurant Les Chenêts (andirons), everything is cooked to order; soles, turbots, oysters, string beans, and *mâche* salad are flown in from France; the wine cellar has at least nineteen thousand bottles.

Meticulously restored, Montreal's 1845 ing—with silver dome, columned façade—

Mackay Street: The gaudy paint job—purple, raspberry pink, Van Gogh yellow—on the turrets of the town houses occupied by Concordia University catches the eye. . . . A find: the hole-in-the-wall Café Toman with three tables for guests to share serves tea, coffee, borscht, and mouth-watering petits fours sold by weight. . . . Crystal, the new-new night spot, with huge fish tank, white banquettes, has quiet dance-y as well as disco music.

South of Sherbrooke on St. Catherine's Street, Ogilvy's Limited, a British emporium, stocks delicious English goodies, bolts of Viyellas, Liberty prints, and clan plaids. Its tearoom/restaurant fills up with grannies and grandchildren. Bagpipes signal closing time.

A few blocks west of the Ritz-Carlton, the Hôtel Château Versailles, in four limestone houses linked by passages and steps, has seventy simple and snow-white rooms. . . . The bronze life-size statue "Lover's Bench," by Lea Vivat, caused such dismay in Toronto that the work was promptly ostracized. Now, plunked on a sidewalk of West Sherbrooke, it raises no eyebrows. . . . Eiffel's (corner of West Sherbrooke/St. Matthews) is a whiz of a shop for made-to-measure shirts for men, blouses for women. Swiss and David & John Anderson cottons line the shelves of the small premises where everything is made in the back workroom. Count about ten days for delivery,

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Bonsecours Market building now houses city offices

about $50 for a man's shirt.

Architect Miës van der Rohe designed the towering black and glass apartment-office-shopping complex that dominates Westmount, Montreal's prized residential area. . . . The softly lighted Westmount underground shopping mall, the most elegant in town, has a hand-picked group of big-name boutiques: Courrèges, Céline, Cacharel, Charles Jourdan, Polo/Ralph Lauren, and Lily Simon. It also has wine, furniture, toy, crystal shops, and a bookstore.

The astounding news at the McGill University Metro station is its new underground public library. Above ground, the ornate grey limestone Victorian buildings of McGill University frame its horseshoe-shaped campus. To see here: the University McCord Museum, focusing on the social history of Canada—Indian artifacts, furniture, decorative arts, and costumes from the seventeenth century to the present. A researcher's delight: 350,000 glass plates and prints in the photographic archives of William Notman.

Proof of Montreal's passion for preservation and construction: the base of the new skyscraper tower of the Mercantile Bank rests on the row of restored grey limestone houses that stood there first. Nearby, a covered driveway for both cars and pedestrians leads to the luxe Four Seasons Hotel. (In winter, the doorman's uniform is a splendid long-haired beaver coat.) Inside the vast desert-beige lobby, a buzzing murmur of voices drifts from L'Apero bar lounge where people gather for snack luncheons, tea, cocktails.

Newest addition to Montreal's midtown cluster of high-rise hotels is an 825-room whopper, Le Centre Sheraton, where thirty-five-foot-tall Florida palms shade the lobby atrium bar. From its thirty-seventh-floor gourmet restaurant, a dramatic city view.

Totally different, the new Desjardins complex looks like a park under glass. Ringed by three floors of balconies with shops, etc., the center space has fountains, trees, birds.

In Outremont (which means the "other side" of Mount Royal), St. Denis Street (Montreal's Greenwich Village) has gabled houses with fascinating wrought-iron stairways. Here, L'Express, a Burgundy-painted bistro with paper tablecloths, is the new neighborhood spot. . . . Chemin Faisant, at 3839, sells handmade sweaters.

On Outremont's Park Avenue, Greeks predominate in a row of tavernas. Next door to the blue-and-white awning of the restaurant Acropolis is the closet-sized chocolate shop Andrée, named after its smiling five-foot-tall owner. . . . Nearby, Montreal's Bagel Shop is a three-man operation: one elderly gentleman kneads doughs, a second stokes the bagels into the oven, and the third shovels them into tall mounds of either poppy or sesame seeds.

Outremont's Laurier West, a long, broad thoroughfare like Main Street in a U.S. Western town, has some surprisingly good finds: The Gallery Art Français at Number 370 specializes in Quebeçois painters. . . . Jean Lacasse has a showroom filled with simple Quebeçois antique furniture made of red pine. . . . L' Herbier de Provence has some five hundred varieties, also serves tea and herb infusions. . . . The six-month-old Café Laurier fills up with attractive people, has superb omelettes, soups at reasonable prices.

—DESPINA MESSINESI

LANDMARK LUXURY

On Montreal's West Sherbrooke Street, one of the best-preserved landmarks is the elegant Ritz-Carlton Hotel with a long wrought-iron canopy, fan-shaped white-shuttered windows, and rows of white globe lights. The lobby shines: marble floors, tall honeycombed ceiling, fudge-brown and satin-black paneling touched with brass.

The local rendezvous for drinks, snack luncheons, tea, and cocktails is the hotel's midnight-blue international Café de Paris. The gourmet restaurant by the same name serves fine food. In summer, guests dine outdoors under a blue-and-gold awning.

The Ritz's room comforts are contemporary: excellent hangers, remote-control TV, digital clock; in the grey-marble bathroom—magnifying mirror, hair dryer, mounds of yellow towels, burnoose, big cakes of Yardley's soap. On the white-percale pillowcase, each night, a gilt-wrapped mint chocolate.

Toronto: the Big Canadian Apple

Toronto: people count

Toronto is Canada's largest city, its Big Apple. Once considered a grey, drab place, Toronto today is a dramatic downtown cluster of shimmering silver, black, bronze, pewter, and gold superstructures. Beyond this future-space, many of the city's low-rise neighborhoods have been ingeniously renovated, their aging Victorian town houses given the slick brick-and-glass "Toronto Look," and green parks are dotted with flowers, benches.

People count in Toronto; many of the city's Lake Ontario islands and much of its lakefront are public places. In the new ninety-two-acre Harbourfront project, a renovated pier building houses meeting rooms for senior citizens; studio space for painters, potters, craftspeople; plus art galleries, restaurants, shops. In summer, Harbourfront presents children's plays, operas, jazz and classical music concerts under an open-air blue-and-white tent, most free (information: 416/364-5665).

Toronto takes the arts seriously. With over forty resident theater companies, the city is surpassed only by New York and London in the English-speaking theater world and is also home to the Canadian Opera Company and the National Ballet of Canada. Biggest news on Toronto's performing-arts horizon: the city's new Roy Thomson Hall. To be inaugurated September 13, this round, glass-sheathed symphony hall—designed by architect Arthur Erickson—will be the new home for the Toronto Symphony and Mendelssohn Choir.

Note: In summer, the arts go outdoors in Toronto—to Ontario Place, a ninety-six-acre playland on three man-made islands in Lake Ontario with marinas, restaurants, rides, exhibits, a giant-screen movie theater, and huge Forum amphitheater for the Canadian Opera Company, National Ballet, Toronto Symphony, pop concerts. Schedule information: (416) 965-7711.

Canada's largest museum, the Royal Ontario in Toronto, makes news with its grand reopening on July 1. Closed for almost two years as part of a $50-million makeover, the ROM will continue to open new galleries through 1984. This summer: the Ancient World (Greece, Rome, *(Continued on page 134)*

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In Toronto,

Soaring above Toronto's Great Lake-fronting skyline: the 1815-foot-tall CN Tower

(Continued) the Near and Middle East) and the Life Sciences gallery. In September, the museum's famous dinosaur collection goes back on view; its Far Eastern treasures—among the most impressive in the Western world—by late 1983 will be housed in a glassy Terrace Gallery.

The Oriental extravaganza to see now in Toronto: *China, 7,000 Years of Discovery* at the Ontario Science Center through October 31. This first-time exhibit from the People's Republic of China looks at the technological and scientific innovations of the ancient Chinese.

In the last decade, Toronto's Chinatown has become one of North America's largest and most vital. On Spidina Avenue, at China Court, a pagoda-centered plaza is surrounded by a Chinese-looking shopping mall with supermarket, boutiques, video-game parlors—and the huge Jade Garden restaurant where Torontonians line up for dim-sum luncheons.

Ethnic diversity is a major dimension of today's Toronto—and has much to do with the city's appeal. Not far from Chinatown, Kensington Market—a largely Portuguese and West Indian neighborhood with the festive feel of a block party—has street-side markets selling live geese, guinea pigs.

In East Toronto, an unprepossessing storefront at 401 Donlands Street masks Chandni-Chowk—another exotic foreign world. Inside this former supermarket, stalls purvey Indian curries, fried breads, unfamiliar delicacies. Picnic tables and stand-up bars are jammed with East Indian families. Many of the older women wear saris; the younger girls look decidedly "Western." Electronics stores play the latest hits from New Delhi and Bombay, screen Indian films on overhead monitors.

Every June, Toronto celebrates its ethnic richness with a nine-day cultural festival called Caravan. In neighborhoods all over town, pavilions feature homemade foods, floor shows, opera, dancing, folk-art displays, and demonstrations. Buses make the rounds of all the pavilions—and visitors carry special Caravan passports to be stamped at each entrance. Caravan '82, boasting over fifty pavilions, will take place June 8 to 26. *Bon voyage!*

—RICHARD ALLEMAN

BEST TABLES IN TORONTO

The Courtyard Café (in The Windsor Arms Hotel at 22 St. Thomas Street)—*the* place to see and be seen in Toronto: a big, sun-bright courtyard with a glass roof. . . . **Winston's** (104 Adelaide Street West)—where Toronto power-people do business in Art Nouveau splendor. . . . **Napoléon** (79 Grenville Street)—superb French cuisine served in two opulent Empire-style salons. . . . **Fenton's** (2 Gloucester Street)—Toronto's prettiest indoor garden: the umbrella-ed tables set amidst a jungle of plants and flowers. . . . **The Pearcy House** (96 Bloor Street West)—an attractive glass-covered courtyard fronting a restored Victorian house, handy to Yorkville shops. . . . **Pronto** (692 Mount Pleasant Road)—a trendy new Northern Italian restaurant. . . . **Biffi Bistro** (699 Mount Pleasant Road)—innovative *nouvelle cuisine*. . . . **Truffles** (in the Four Seasons Hotel)—saucy specialties, mainly French, presented in formal rooms hung with tapestries. . . . **La Bodega** (30 Baldwin Street) has French food, moderately priced, in the front parlors of a restored Victorian double house. . . . **Java** (105 Church Street)—Indonesian *rijsttafel* dishes. . . . **Joe Allen** (86 John Street)—Canadian clone of New York City's famous after-theater haunt; a block from Toronto's Royal Alexandra Theatre.

GREAT BASES

- **Four Seasons Hotel,** towering in a prime location in Toronto's Yorkville area of shops, galleries, restaurants, has its amenities: bathrooms stocked with cologne, shampoo, terry-cloth robes . . . a health club with Universal gym, indoor/outdoor heated pool, sauna, whirlpool . . . concierge twenty-four hours.
- **The King Edward,** a downtown Toronto classic, underwent a $30-million total transformation a year ago. The public rooms are marble-columned, grand; guest rooms, splendid with carpeted bathrooms, marble sinks and tubs. Mirrored lobby lounge is an in-spot for tea and light lunches.
- **The Windsor Arms Hotel** (eighty-two rooms), in an ivy-covered brick building near Bloor Street's shops and department stores, is where stars such as Katharine Hepburn find privacy when filming or performing.

TOP SHOPPING

Toronto's Hazelton Lanes—across from the Four Seasons Hotel in Yorkville—has a two-level arcade of forty boutiques around a courtyard that's an outdoor café in summer, an ice rink in winter. Among the names: Saint Laurent Rive Gauche; Hermès; Guy Laroche; Courrèges; Giorgio Armani; Andre Oliver. More Lanes names to know: Chez Catherine—for Chloé, Gianfranco Ferrè, Laura Bia-

CANADA: COMING ON STRONG!

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giotti, Issey Miyake . . . KSP Jewellery—for Canadian-designed jewelry . . . Lola Leman's—for hand-knits. *Note:* More knits, including unusual suede-and-wool sweaters, at Norma, close by at 116 Cumberland Street.

The intersection of Bay and Bloor Streets centers another Toronto super-shopping area. At 50 Bloor Street West, Holt Renfrew has Gucci, Louis Vuitton, Kenzo, Norma Kamali, Perry Ellis, designer millinery, Canadian furs. Across the street, Creeds houses a collection of beautiful small boutiques: Ungaro, Valentino, Krizia, Halston, Bottega Veneta, Les Must de Cartier.

A block from Creeds, the venerable Hudson's Bay Company is the classic Canadian emporium known for its striped "Bay" blankets and blanket coats, also Native and Eskimo art. The Kettle Creek Canvas Co., a block away from "The Bay" at 828 Yonge Street, has bright canvas drawstring pants, shorts—plus parkas, wall organizers, garment bags.

In downtown Toronto, The Eaton Center is one of the world's greatest shopping areas. This vast glass-enclosed space—modeled after the Galleria of Milan—has three-hundred-plus shops and restaurants anchored by Eaton's department store. Suspended from the ceiling, huge sculptures of Canadian geese dramatize this shopping world.

The west: Calgary, Edmonton, Vancouver

Calgary: growing fast

Calgary—oil capital of Canada—is the richest, fastest-growing city in the country, going, in less than a decade, from sleepy cow town to a major metropolis. In downtown Calgary, brand-new office towers vie with cranes and semi-completed buildings to give the impression of a city that is growing overnight. Things are happening so fast that locals say of a new building: "When we uncrate it, we'll tell you if we like it!"

Calgary's wealth, its boom, come from the large number (over five hundred) of energy and energy-related companies based here to handle the administration and marketing of Alberta's vast oil and natural-gas resources. Banks are everywhere . . . as are expensive shops, candlelit restaurants, art galleries.

At the Gallery Moos, on 16th Avenue, S.W., one recent exhibition drew crowds with works by Pissarro, Degas, Kandinsky, Cézanne, Chagall, Picasso. Down the street, the new Mount Royal Village is a brick-arcaded top-shop enclave that's a replica of Toronto's chic, exclusive Hazelton Lanes. At Mount Royal's Wild as the West boutique, cowboy boots can cost as much as $4000—and they can't keep them in stock!

Besides money, Calgary is full of mind-boggling juxtapositions: pockets of cowboy bars with such names as Ranchman's, Mad Trappers, and Rustler's Hideout are a few blocks from sleek high-rise buildings such as Esso Plaza. Very much a symbol of "nouveau" Calgary, this mirrored, marbled office tower has Le Bourbonnais, a slick grey French restaurant, with New York prices and a staff that speaks Parisian (not Canadian) French; across the hall, Damien's has wood booths, Art Nouveau mirrors, *haute cuisine.*

An escalator-ride away, a corridor of gleaming fast-food places—Grilla, Café Niçoise, Piccolo, Mel's, and more—sells pasta, pizza, pastrami. A little farther on, Cineplex 9 clusters nine mini-movie houses.

Calgary is going into the film business in a big way. Already a number of Canadian, U.S., and British film companies have used the diverse Alberta landscapes as locations. (Parts of *Superman I* and *Superman II* were shot around Calgary—and a great deal of *Superman III* will roll here . . . with downtown Calgary set to star as "Metropolis"!) Now under construction, by 1983, Tri-Media Studios will provide four sound stages, the latest in film and video-tape equipment—plus rehearsal, editing, and screening facilities.

Also in Calgary's future: the 1988 Winter Olympics. And the boom goes on!

Proud of its frontier past, Calgary celebrates the Wild West every summer with the Calgary Stampede and Exhibition: ten days of rodeo events—roping, bull riding, chuck wagon racing—along with parades, stage shows, flapjack breakfasts, midway attractions, casino gambling, concerts, agricultural exhibitions, Native dance competitions. Dates: July 9 to 18.

Edmonton booms

Edmonton—two hundred miles north of Calgary—is also enjoying unparalleled oil-money prosperity. Perhaps best known as home to the Edmonton Oilers and its superstar center Wayne Gretzky, *(Continued on page 136)*

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Calgary spectacular: "Stampede" event, above—during city's annual ten-day rodeo

(Continued) the city is also capital of the province of Alberta with a more established, landscaped look than Calgary's. Over twenty miles of beautiful green city lands on North Saskatchewan River are set aside for hiking, fishing, picnicking, golf, cycling, skiing.

Culture abounds here, too. This most northern of major Canadian cities supports a symphony orchestra, a ballet company, an opera association. Cultural hub is Sir Winston Churchill Square, where the Edmonton Art Gallery shows historical and contemporary works.

Edging the other end of Winston Churchill Square in a dramatic glass-and-girdered pavilion, the Citadel Theatre has three auditoriums where four companies produce eighteen shows a year.

When an adjacent parking lot has been turned into an enclosed year-round public garden—with tropical trees, pond, waterfall, birds—a fourth Citadel theater will resemble a Greek amphitheater with rows of tiered seats surrounding a thrust stage. The park/theater is targeted for late 1983; already all of the private money for the project has been raised.

Vancouver: a beauty

Vancouver is Canada's city with everything: a big-bay setting that's one of the most beautiful on earth . . . mild West Coast weather . . . acres of parks . . . beaches . . . a ski mountain minutes from the center of town.

Besides its beauty, Vancouver has big-city excitements. Newest—and most unusual—place to find these is Granville Island. An ingenious experiment in urban renewal turned this enclave of uninteresting industrial buildings and warehouses into a place where the arts and industry could coexist. Today, the isle is not only home to sailmakers, nail and chain plants, a cement factory—but also to theaters, galleries, shops, restaurants, an art school.

Star attraction is the covered Granville Market—with stalls selling flowers, fish, meat, espresso coffee, pastries. Across the way, one of Vancouver's most popular new dine-outs: Bridges. In a bright-yellow waterfront building, this year-old restaurant serves seafood in an elegant loft with huge windows that look out on boats, bridges, mountains, city lights.

—RICHARD ALLEMAN

CANADIAN ADVENTURES

From the rugged Maritimes of the East to the big cities of Quebec and Ontario to vast Western plains and Rocky Mountains, Canada offers exhilarating traveling. A good way to take in as much as possible is on a pre-planned tour. Here, some of the season's best.

■ Sail Canada's east coast aboard a luxurious cruise ship! Cunard's *Queen Elizabeth 2,* Royal Viking Line's *Star,* and Norwegian American's *Sagafjord* offer sailings from New York past New England into the Maritime Provinces, transiting the St. Lawrence Seaway to Quebec City. Typical ports: Gaspé, Montreal, Halifax, Prince Edward Island, St. John.

The *QE2* has three Canada sailings this year, each about a week long: July 31, September 10 and 26. The *Star's* Canada cruises—August 27 and September 10—last fourteen days . . . as does the *Sagafjord*'s September 24th Canadian voyage.

■ From now until October 31, the *Canadian Empress* revives the century-old tradition of sight-seeing eastern Ontario by steamship! Cruising the St. Lawrence River, the *Empress* explores some of Canada's earliest riverbank communities. Cruises—from three to seven days—originate in Kingston, Montreal, or Quebec City. Onboard activities: skeet shooting . . . kite flying . . . deck sports . . . evening dances. Rates: from about $220 to $760—depending on stateroom and length of cruise.

■ A wonderful way to see *all* of Canada: VIA Rail Canada's thirteen-night "Transcontinental Discoverer" combines a trans-Canada train trip with sight-seeing in five provinces.

Three days are spent in Alberta sight-seeing Banff and its surrounding lakes and national parks. Then, it's by bus along the Icefield Parkway to view glaciers, canyons, waterfalls, and the Columbia Icefield. A three-night stay in Jasper is followed by a trip to Kamloops, British Columbia, via the scenic Yellowhead Highway. Then overnight train to Vancouver.

Included in the cost (approximately $1300) of this trans-Canada adventure: rail travel . . . sleeping-car accommodations . . . luxury hotels . . . some meals . . . sight-seeing.

■ For culture buffs, Dailey-Thorp's new "Canadian Festivals" tour—September 20-27—visits Ontario's Shaw and Stratford theater festivals—as well as Toronto for Canadian Opera and Toronto Symphony performances. Cost: $1050 per person, double occupancy.

■ Helicopter-hopping and hiking high in the Canadian Cariboo Mountains is a dramatic new way to sight-see virgin terrain in the Rockies. Tauck Tours offers nine-day mountain adventures that begin with two nights at the Banff Springs Hotel followed by a night at Château Lake Louise in Alberta. The next day, the Banff-Jasper Highway takes you to the Jasper Park Lodge for two nights, then on to the remote Cariboo Lodge. Here, groups of eight to ten people spend two days heli-hopping the mountains assisted by expert guides. $1140 per person includes room, meals, transportation, sight-seeing, guides, taxes; through September 12. For more information, see your travel agent or page 141.

—CATHY PATTESON

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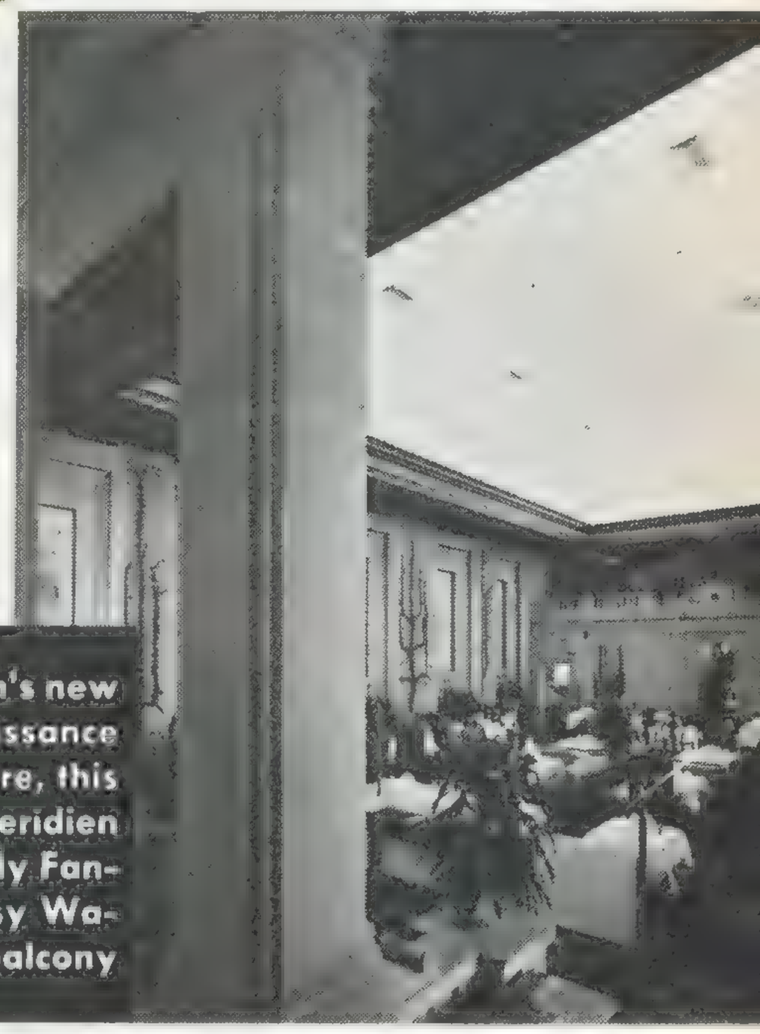
Boston's French hotel...river-tripping in China...Turkish art spree... keep-fit cruises

By Richard Alleman

Ottoman art odyssey: Departing from the U.S. September 1, a two-week adventure in Turkey will focus on the artistic and architectural achievements of the Ottoman Turks. Rulers of a vast empire from the Middle Ages into the early twentieth century, the Ottomans were noted for monumental palaces and mosques, exquisite ceramics and jewelry. Two University of Chicago experts will escort the tour: Dr. Richard L. Chambers, director of Middle Eastern Studies; John Carswell, curator of the Oriental Institute Museum. Top tour stops include Istanbul; Bursa and Edirne (ancient Ottoman capitals); the Mediterranean resort Antalya; plus a number of Turkey's spectacular Hellenistic and Greco-Roman archaeological sites. Cost: $1955 covers hotels, all meals, travel within Turkey; air fare from the U.S. is additional. For information on this and on other new tours of Turkey from World of Oz, Ltd., see travel agent or page 141. (Pictured above: rooftop view of harem quarters of Istanbul's Topkapi Palace.)

Fly the Outback!

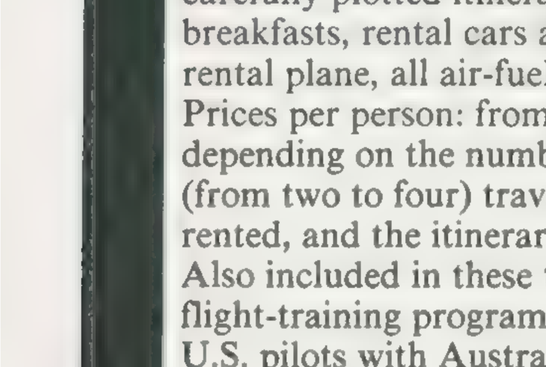
Newest way to see Australia: fly it yourself! Koala Tours Inc. offers U.S.-licensed pilots fifteen-day self-fly packages that provide carefully plotted itineraries, accommodations, breakfasts, rental cars at every airport, rental plane, all air-fuel and related costs. Prices per person: from $1621 to $3130, depending on the number of people (from two to four) traveling, the aircraft rented, and the itinerary chosen. Also included in these tours: a mandatory flight-training program to acquaint U.S. pilots with Australian navigation techniques, weather, statutes, air-traffic control. For more information, see page 141.



RAVE REVIEWS . . . for Boston's new Meridien Hotel. Housed within a restored Renaissance Revival-style bank building on Post Office Square, this newest American member of the famed French Meridien hotel chain is just steps away from Boston's lively Faneuil Hall Marketplace as well as the city's grassy Waterfront Park. (Pictured *right*: the Meridien's balcony bar and marble-columned restaurant Julien.)

DREAM-FLOAT!

Newly launched: the MV *Three Gorges, below*—the first deluxe vessel cruising China's Yangtze River. Stopping at river ports seldom visited by Westerners, the ship carries sixty-four passengers, a crew of fifty. New packages—offered year 'round—combine six- or nine-day Yangtze cruises with China land tours of eight to ten days. Prices—from $2695 to $3495—depend on season, itinerary; U.S.-China air fare, extra. See travel agent or page 141 for details.



HEIDI ECKMAN

In California's Malibu hills, the J. Paul Getty Museum (its gardens, seen *left*) is a trove of Greek and Roman sculpture, Renaissance painting, French decorative art. Making this L.A. "must" freshly accessible: a new bus tour takes off from major hotels three times a week; $26.50. . . includes lunch. For more details, call: "Tourcoach" (213) 384-4911.

SPORTS AT SEA

Recently updated at a cost of $20 million, Paquet French Cruises' *MS Azur* sets out—beginning July 2—on Mediterranean cruises that cater to lovers of the active life. On board the super-informal *Azur:* two sports directors, two pools, a big gym, squash and volleyball courts. Added attractions: bicycles, windsurfboards, motor and sailboats for shore-seeing Greece, Turkey, Israel, Egypt, Italy. Two-week cruises cost from $2325 to $3580—depending on cabin, season—including meals, wine, round-trip New York-France air fare. For more information, see page 141.

Bahia: the best of two worlds—Brazil . . . and Africa!

Bahian appeal: blue sea, pastel architecture, a potent magic

BY RICHARD ALLEMAN

Bahia street scenes. Colorful colonial square, Largo da Palma above; the three-story center house—faced with blue-and-white Portuguese tiles—was that of Dona Flor in Brazil's film hit "Dona Flor and Her Two Husbands," from the novel of the same name by Bahian author Jorge Amado. Right: Woman selling cashew fruits and mangoes at street market in Bahian suburb Itapoã

RICHARD ALLEMAN

Edging the Atlantic about a thousand miles north of Rio de Janeiro, the Brazilian city of Salvador da Bahia de Todos os Santos—popularly called "Bahia"—is a magical mix of Brazil . . . and Africa! Here, you constantly hear the term—used rarely in North America—*syncretism* . . . meaning the reconciliation or union of conflicting beliefs. In Bahia, where African deities and Roman Catholic saints share the same feast days—often the same altars—syncretism is a fact of life.

Bahia's magic begins instantly. At the airport, black women in traditional *baiana* costumes—long full skirts, embroidered tops, extravagant turbans, masses of glass-bead necklaces—greet arriving passengers with smiles and with pastel ribbons to be tied around wrists for good luck. The ribbons—from Bahia's Church of Our Lord of Bonfim (happy ending)—are said to offer both the protection of Christ and his syncretized counterpart, the African god of creation Oxalá. The ribbon must be worn until it falls off. After that, you'll have good luck.

The best luck of all is to be in Bahia. Founded in 1549 and Brazil's capital for over two hundred years, Bahia charms with a seaside setting, with an abundance and exuberance of Portuguese colonial architecture. Clustered on the city's narrow, often steep, streets are baroque cathedrals, gleaming tile-faced tenements, and strips of tiny town houses with pastel façades so ornate they seem like the backdrops of an operetta set. Some Bahian buildings are beautifully preserved, restored; others look their hundreds of years.

Bahia's sight-seeing hub is the Terreiro de Jesus—a pleasant fountain-centered plaza studded with tall palms and flamboyant trees. Here, locals hawk wood carvings, jewelry, Bahian primitive paintings. About a block away, Bahia's most dazzling sight: the eighteenth-century Church of São Francisco, its austere façade masking a wildly baroque interior of gold. Next door, the baroque exterior of the Church of the Third Order of São Francisco overwhelms the senses: a massive multi-story sculptured wall of columns, arches, statues.

To appreciate Bahia, you have to understand its Portuguese Catholic as well as its

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Black African roots. Museums—which abound on the streets around the Terreiro de Jesus—document the region's rich history. At the new Abelardo Rodrigues Museum on Rua Gregório de Matos, a beautifully restored seventeenth-century mansion contains an important collection of colonial statues, paintings, gold and silver religious objects. More colonial treasures are at the nearby Museum of Carmo—and at Bahia's grandest show-space: the Museum of Sacred Art in the cool, courtyarded seventeenth-century Church and Convent of Santa Teresa overlooking the sea.

Bahia's newest—the Afro-Brazilian—museum explores Bahia's potent African connections, displays scepters, headpieces, musical instruments, costumes from Africa as well as from Brazil. Photographs—most taken by the noted ethnologist Pierre Verger—compare religious rituals in West Africa with those of Bahia's popular Candomblé religion.

At the tiny Museum of the City on Pelourinho Square (one of the New World's most perfectly preserved enclaves of colonial architecture), mannequins—their faces and bodies in trance contortions—wear the costumes of the Candomblé ceremony. During these rites—held outdoors on sacred grounds or in houses of worship called *terreiros*—costumed initiates dance to a music of drums, fall into trances during which gods are believed to possess their bodies, offering protection and guidance to everyone present. *Note:* A few Candomblé services are open to visitors. Check with the Bahia Tourism Authority for times and places. No photographs may be taken.

The more one learns about Candomblé, the more one senses its power throughout Bahia. Bars and restaurants with strange names such as Exú, Iemanjá, *(Continued on page 142)*

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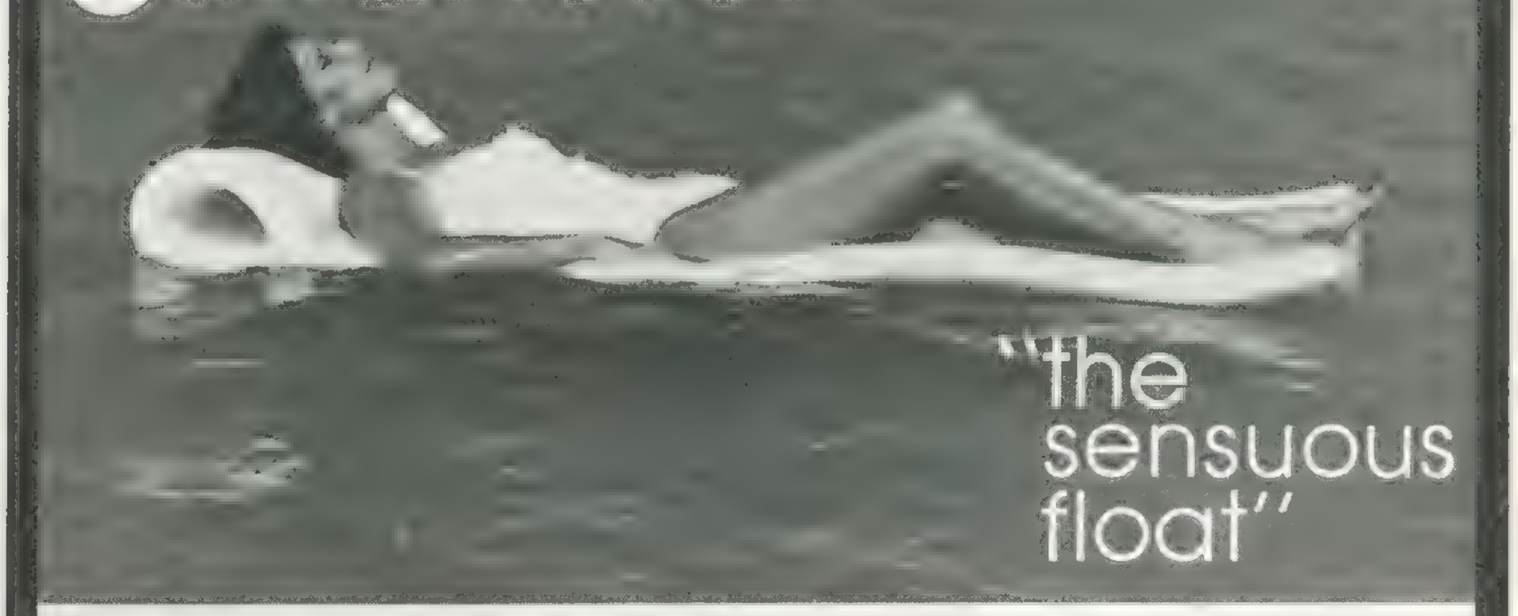

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BAHIA

(Continued from page 141)

Oxossi, Ogum have been named in honor of Candomblé gods and goddesses. A huge billboard depicts a smiling mermaid—the sea goddess Iemanjá—and proclaims her annual festival: a merry time in early February when Bahians converge on the beach and float flowers and other gifts out to sea in toy boats.

Street-corner clumps of corn, manioc flour, broken bottles, chicken legs, shredded fabric, candles, and food are not garbage—but ritualistic offerings to one of the gods. Even Bahian cuisine—the fish stews, shrimp pastes, fried bean cakes, coconut candies sold on the streets by turbaned *baianas* and served in the city's homes and restaurants—has its origin in the Candomblé ceremony: each god is said to have a favorite dish and way of preparing it.

One of the most pleasant places to experience Bahian cuisine is Casa da Gamboa (Rua Gamboa de Cima, 51). In this simple white house on a steep street above the sea, waiters wear black tie, waitresses wear white cotton *baiana* dresses. A rear dining room—its blue walls hung with Bahian primitive paintings—offers breezy views of the Bay of All Saints and the harbor below. Top dishes: *moqueca*—a seafood (fish, crab, shrimp, or lobster) stew prepared with *dendê* (palm) oil, coconut milk, tomatoes, coriander . . . *camarões à bahiana*—fresh shrimps sautéed in *dendê* oil with onions, tomatoes, coriander, and coconut milk . . . *vatapá*—a pasty blend of manioc flour, peanuts, cashews, dried shrimps, coconut milk, and spices . . . and wonderful sweet coconut desserts.

More Bahian good food at Iemanjá—a roadhouse by the sea in the north part of town beyond the Meridien Hotel. Here, chef/owner Anália Moreira Campos learned the secrets of Bahian cuisine as a priestess in a Candomblé *terreiro*. Iemanjá has the feel of an ocean grotto: a long rock wall oozes water and is encrusted with shells and shimmery sea stones. The restaurant is a favorite of Bahia resident novelist Jorge Amado.

Back in the old part of the city, SENAC is the acronym for an important Bahia restaurant and hotel school. With attractive colonial quarters on *(Continued on page 146)*

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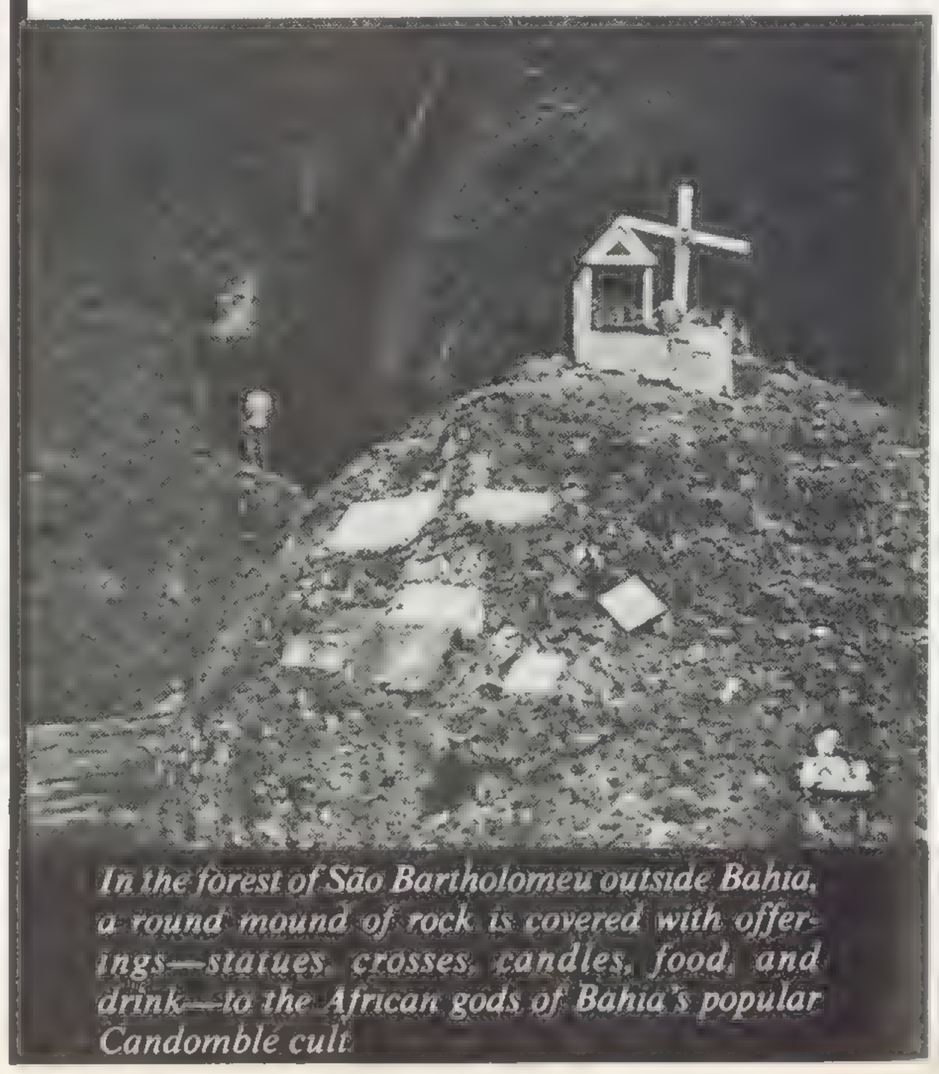

In the forest of São Bartholomeu outside Bahia, a round mound of rock is covered with offerings—statues, crosses, candles, food, and drink—to the African gods of Bahia's popular Candomblé cult.

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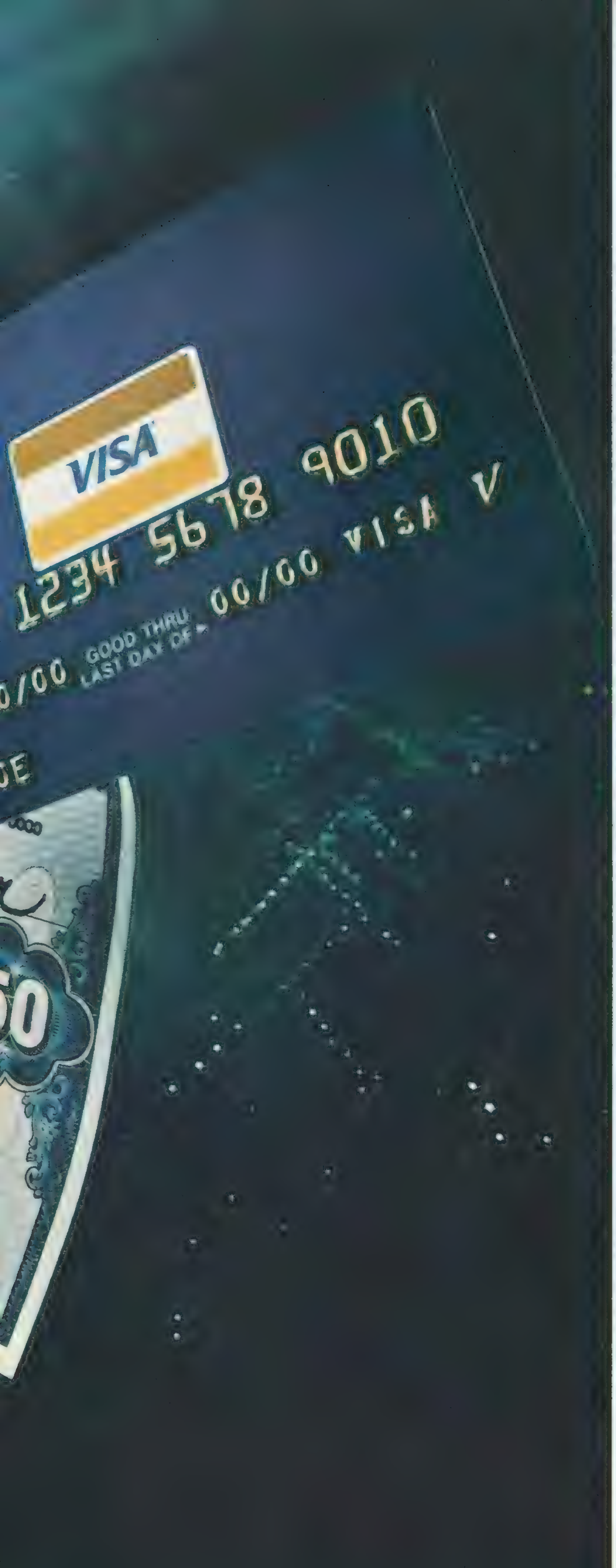

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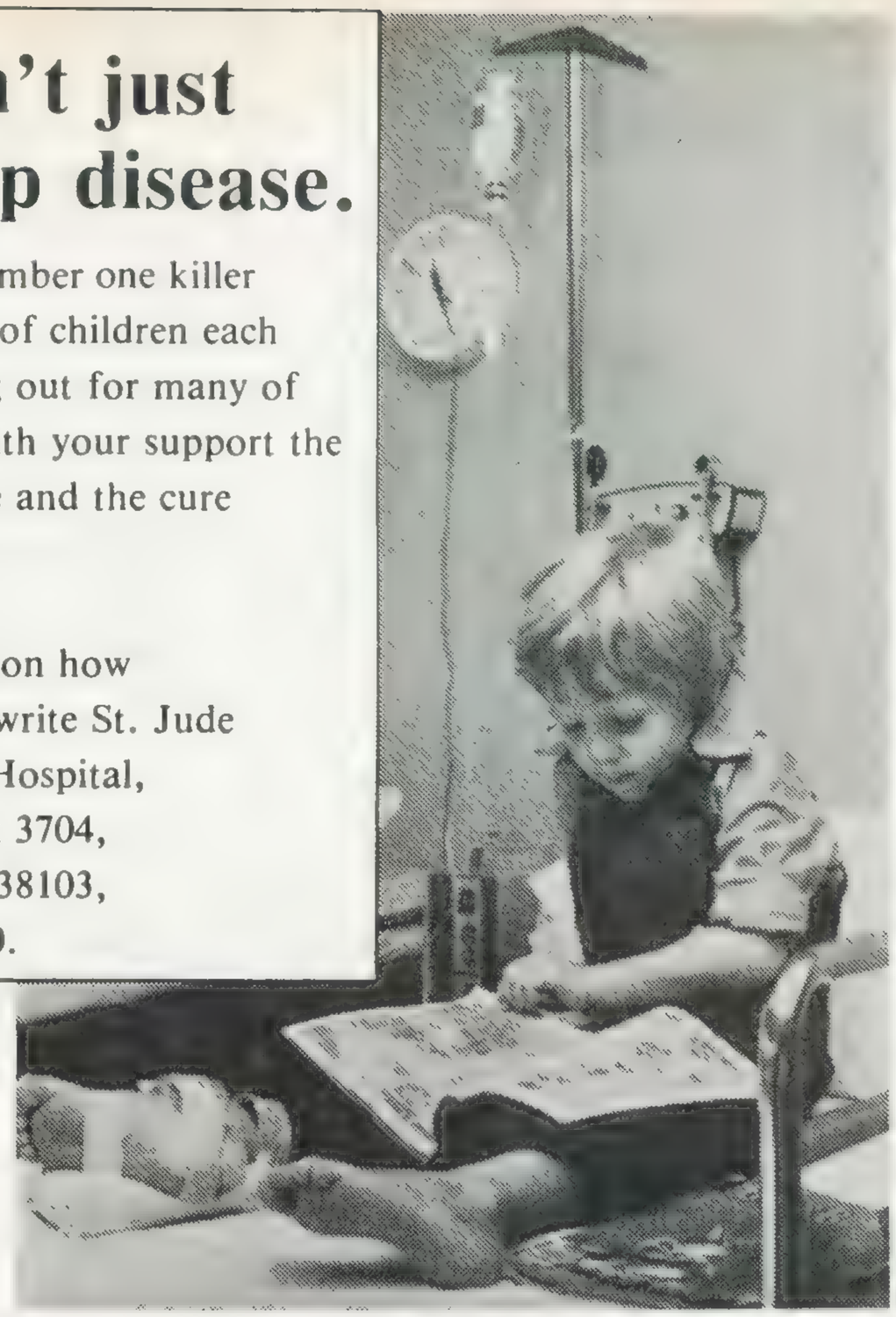

Danny Thomas, Founder

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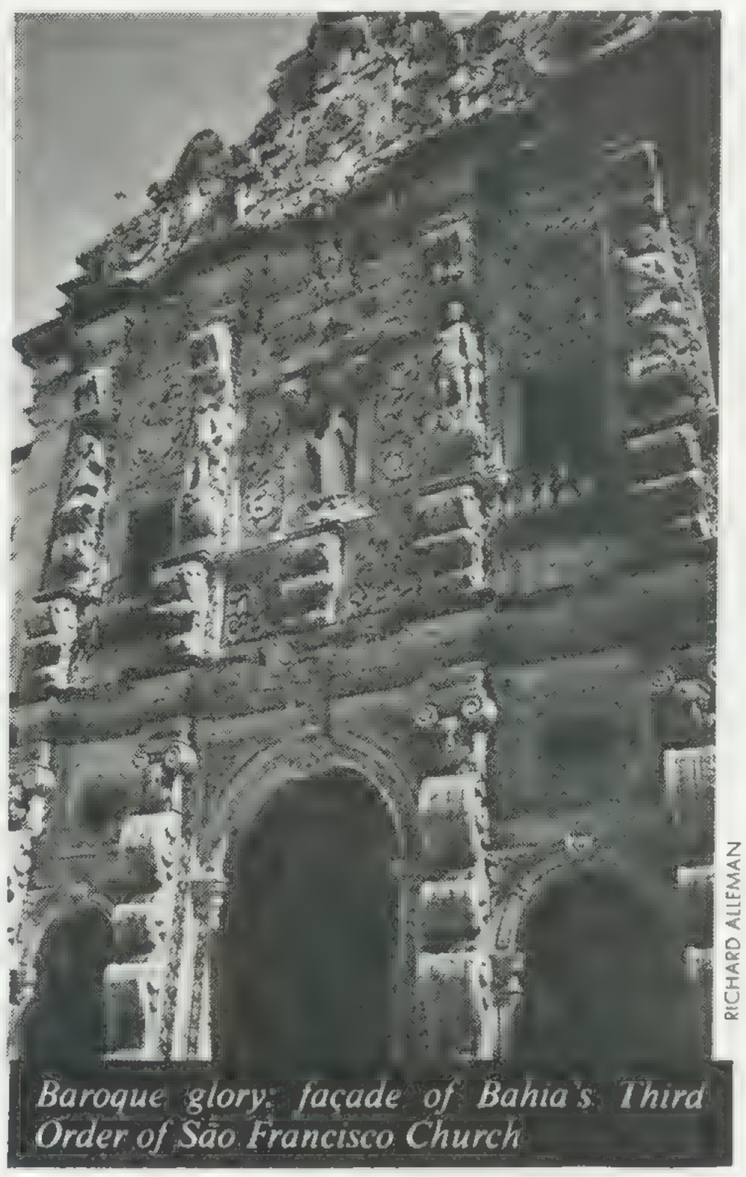
BAHIA

(Continued from page 142)

Pelourinho Square, SENAC serves a grand Bahian tea—with a huge selection of local cakes, custards, fruit dishes—from 5:00 P.M. to 8:00 P.M., every day. At lunch and dinnertime, SENAC offers a buffet of *forty* labeled Bahian dishes in its long-long dining room. The food here is good, very inexpensive. Bahian folkloric extravaganzas—samba, dramatized scenes from Candomblé ceremonies, and *capoeira* (a stylized dance of handstands and judo kicks developed by slaves to sharpen fighting skills without their masters' knowing it)—are often presented after dinner. *Note:* More good spots to catch Bahian live entertainment: the huge auditorium/supper club of Tenda dos Milagres, and Ondina—a hill-topping restaurant/outdoor-café complex with beautiful sea views by night and day.

Some of Bahia's most fashionable wining/dining places are centered in the area known as Barra—a modern European-looking quarter filled with cafés, pizzerias, expensive apartment buildings, small shops. Three restaurants, very popular now, in Barra: Tiffany's (Rua Barão de Serigy, 37)—a low-lit brick-and-cork-walled steakhouse . . . Byblos—a fish place next door, decorated with palms, netting, thatch walls . . . and, down the block, Berro d'Agua—a second-story pub that draws an international crowd who stay late, drinking and listening to taped music by current Bahian top singers.



RICHARD ALLEMAN

Baroque glory: façade of Bahia's Third Order of São Francisco Church

Beyond Barra lies the posh Rio Vermelho district. Here, O Bistrô do Luis (Rua Conselheiro Pedro Luis, 369) is a small restaurant extremely popular with Bahian writers, artists, musicians. Walls are crammed with works by local painters—including great ones such as Carlos Bastos and Caribé, both of whom frequent O Bistrô do Luis. From 9:00 P.M. on, Bete sings in Portuguese, French, Italian, Spanish, and English. (Phone: 247-5900)

Also in the Rio Vermelho area, a charming new place to stay: Enseada das Lajes. Perched on a high cliff above the ocean, this luxurious

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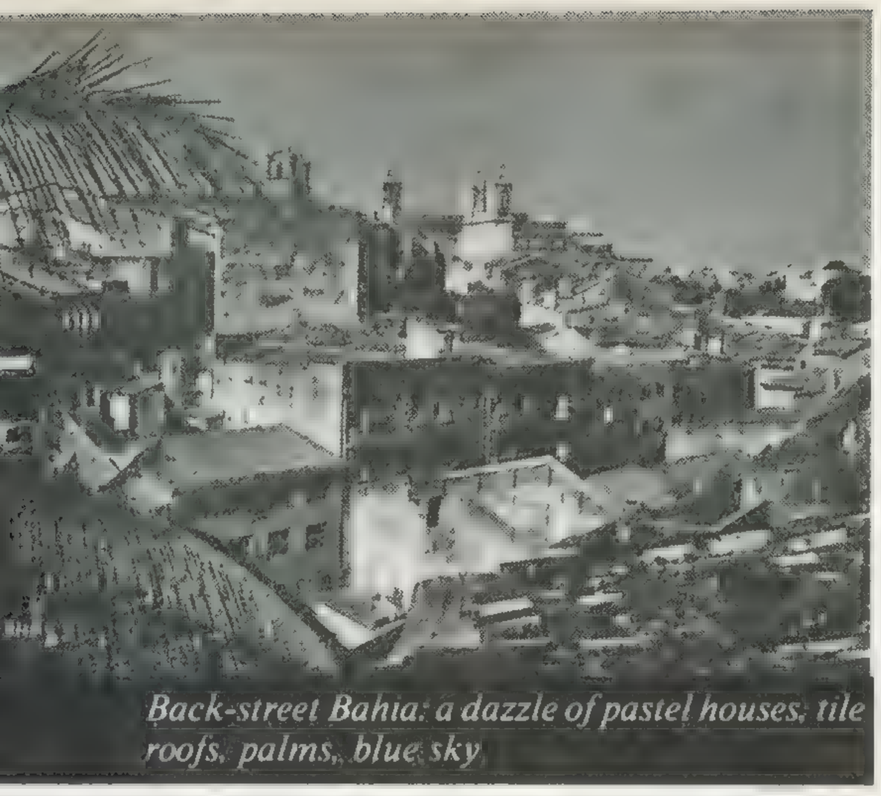

Back-street Bahia: a dazzle of pastel houses, tile roofs, palms, blue sky

former private villa was converted to an eight-apartment hotel just a year ago by its owners Mrs. Castro Lima, her sons and daughters-in-law. Guest rooms—each one different—have plank floors, huge windows, attractive art books. A tiny pool overlooks the sea—as does a plant-hung dining terrace where Bahian and European dishes are served. The restaurant is open to non-hotel guests for lunch and dinner every day except Monday; call: 237-1027.

The Pousada Convento do Carmo is another novel place to stay. On a street of pastel buildings up from Pelourinho Square in the old part of the city, this four-hundred-year-old monastery-turned-luxury hotel has seventy air-conditioned rooms; some are decorated with antique Portuguese tiles; all have white stucco walls, dark-wood colonial-style beds and chests. The monastery's colonnaded courtyard has been made a sun area with a round pool, *chaises longues*, sculptures, plants. The hotel's Forno e Fogão restaurant is high-ceilinged, lit by large wooden chandeliers—a perfect place to lunch while exploring.

In Bahia, bars and restaurants are named for African deities

Bahia's Othon Palace Hotel—part of the well-known Brazilian Othon hotel chain—offers more traditional big-resort pleasures: 277 rooms and suites—all with sea views through latticed windows; huge pool and sun deck; three restaurants; the Hippopotamus night club; sauna and health club. Poolside *churrascos* (the traditional barbecues of South Brazil's gauchos) are a change from Bahian seafood.

Up the coast, straddling a rocky promontory in Rio Vermelho, the Bahia Meridien Hotel also provides sun-and-sea escaping in a high-rise setting. Among the attractions of the Meridien: two tennis courts, two pools, a gym, three restaurants including the twenty-third-floor French restaurant St. Honoré. The Meridien is also the Bahia base of famed French discothèque magnate Régine.

Bahia's newest luxury resort hotel, the Quatro Rodas, lies another ten minutes up the coast in the enchanting suburb known as Itapoã—a little town of seaside cafés, fish restaurants, and a lively market street with stalls selling exotic tropical fruits and vegetables. At the Quatro Rodas, the swimming pool is built next to an artificial lagoon; a tile-roofed open-air café/bar straddles both pool and lagoon. The hotel's sports center has four tennis courts, plus basketball and volleyball courts. A beautiful beach is a short walk away . . . and a shuttle takes guests downtown.

North of the Quatro Rodas, a good road edged with palms and snow-white sand dunes heads up the glorious Bahian coast. A drive along this "Coconuts Highway" with stops at beach villages along the way is an easy and pleasant day trip. One of the most interesting stops: Arembepe—where local musicians play guitars and sing South American folk songs in hole-in-the-wall bars . . . and where the remaining members of a once thriving hippy enclave (Janis Joplin and Mick Jagger made the scene, here, in the late 'sixties) still live in primitive palm-and-mud houses in a biblical-looking sea-desertscape.

Another good target for a Bahia day trip: the village of Mar Grande on the island of Itaparica, which faces downtown Bahia on the Bay of All Saints. Launches leave from a pier next to the city's crafts-crammed Mercado Modêlo market house. The trip across the bay takes about forty-five minutes. In Mar Grande: one-story pastel houses, sandy streets, banana and almond trees, casual cafés—including one housed in a blue school bus on the beach. A short walk from town, the brand-new Hotel Galeão do Sacramento hides behind the walls of a jungly patio. Opened in January, the hotel has twelve very simple rooms, a small swimming pool, and a restaurant. The ultimate lure of Mar Grande: total peace. After an afternoon of doing nothing here, one is tempted to stay forever. But then, you look back across the deep-blue waters of the Bay of All Saints and see Bahia—all white and dazzling like some magnificent mirage—and you know you can't stay on the island. You must go back to Bahia. It's . . . magic! ▽

BAHIA BASICS

Lying just 13 degrees south of the Equator, Bahia enjoys summer year 'round. Heaviest rains fall between June and August—but even this "rainy season" has lots of clear sunny days. To get to Bahia from the United States, the traditional way has been to fly nonstop to Rio, then change planes for the one-hour-and-fifty-minute hop back up to Bahia. Varig Brazilian Airlines flies nonstop to Rio from New York and Miami, has one-stop service from Los Angeles. Out of Rio, frequent flights—on Varig, Cruzeiro, and VASP airlines—head to Bahia.

The newest, most direct route to Bahia from the U.S. is Varig's weekly Flight 801; it leaves Miami on Sunday evenings, flies straight to Bahia after making a quick stop at Belem. Taking advantage of this new Varig flight, American Express' one-week "Brazilian Express"—one of a series of recently introduced tours to South America—spends two nights at the Othon Palace Hotel in Bahia, four nights in Rio de Janeiro, where travelers may choose from the Excelsior, Nacional, Inter-Continental, or Meridien hotels. Prices—from $899 to $1249, depending on season and Rio hotel—include round-trip air fare from Miami, Bahia-Rio flight, airport transfers, hotel room, American breakfasts, sight-seeing in Bahia and Rio.

For further information on Brazil tours as well as on Bahia and Varig Brazilian Airlines, see page 141. For more on Bahian cuisine—including recipes—see page 148.

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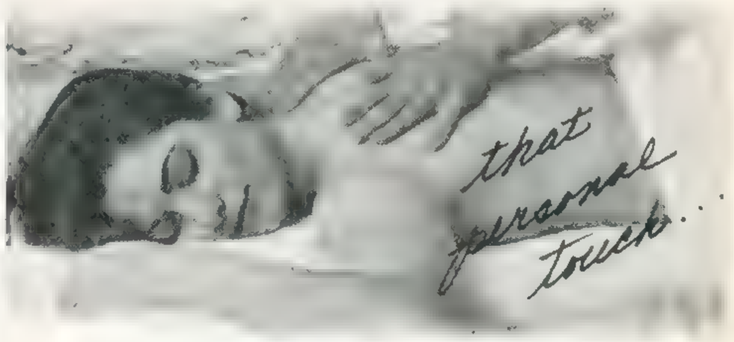

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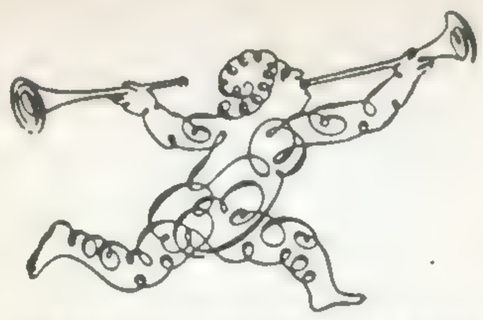

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TRAVEL

New recipes for summer —from Bahia

BY JESSICA B. HARRIS

If you have just returned from a trip to Bahia, there is no better way to retain the flavor of that land than by feasting on the region's special food at home. Salvador da Bahia de Todos os Santos, capital of Brazil's "African" state, is a city of eternal summer and a city that lives for food. Tropical abundance and sensuous abandon combine with Portuguese tastes, the riches of Brazil's forests and seas, and African culinary know-how to create a new-for-us cuisine that is perfect for summer.

Bahian dishes are easy to make and are ideal summertime family fare. One taste will transport you to the pastel-colored city by the Bay of All Saints where it is always summer, and men eat the food of the gods. (In colonial Brazil, many cooks in the great houses were also priestesses of *Candomblé,* a West African religion. It was only a matter of time before some of the ritual dishes prepared for the African gods or *orixás* found their way onto the masters' tables.)

Tastes come together in startling and seductive combinations. The sea tang of freshly caught fish mixes with the piquancy of onion and the sweet undertaste of coconut milk in a *moqueca de peixe* (fish stew made with fresh coriander). The crunch of manioc flour toasted in *dendê* oil adds texture to many dishes.

Note: The following recipes are presented so as to form one complete meal, from cocktails through dessert.

RUM AND LIME DRINK (Caipirinha)

one serving

1 quarter lime
1 teaspoon sugar
1 jigger cachaça (Brazilian rum)
Crushed ice

Place lime quarter in a large glass with crushed ice. Muddle to extract lime juice. Add sugar and *cachaça.* Stir and serve.

FISH STEW (Moqueca de Peixe)

four servings

1 tablespoon peanut oil
3 sprigs coriander
1 medium tomato
½ green pepper
½ large onion
Salt to taste
2 pounds fish fillets (cod, scrod or haddock or substitute shrimp, crayfish, crab or lobster)
1 tablespoon lemon juice
½ cup coconut milk
2 tablespoons peanut oil
2 tablespoons *dendê* oil (or all peanut oil if you cannot get *dendê*—palm oil, available at Casa Moneo, 210 W. 14 St., NYC 10011)

Typical "bahiana" cook-vendor selling her delicious wares all over town, from her tray table

In blender, chop coriander, tomato, pepper, and onion. Place mixture in heavy frying pan with 1 tablespoon peanut oil. Add salt to taste. Cook 15 minutes. Add fish fillets and continue cooking for an additional 15 minutes. Add lemon juice, coconut milk (see below), peanut oil, and *dendê* oil. Stir and simmer for 5 minutes. Serve hot with white rice and *farofa amarela.*

Note: The liquid in coconut is coconut water. To make coconut milk, heat coconut in oven and break open with a hammer. Remove brown peel and grate coconut meat. (A food processor saves skinned fingers.) Wrap grated meat in dampened cheesecloth and squeeze coconut milk into a bowl. Many Latin American grocery stores and Casa Moneo carry bottled coconut milk.

GARNISH FOR BAHIAN DISHES (Farofa Amarela)

one cup

1 cup manioc meal (available in health-food shops or from Casa Moneo)
1 or 2 tablespoons *dendê* oil

In heavy skillet, toast 1 cup manioc meal. Add *dendê* oil, stirring constantly. *Dendê* oil will turn meal bright yellow.

OKRA SALAD (Salada de Quiabo)

four servings

1½ pounds small firm okra
Your favorite vinaigrette, adding 1 tablespoon finely chopped onion, 1 small garlic clove, crushed, and a drop of hot pepper sauce.

Cut off stems and points from okra. Boil in salted water for 5 minutes. Serve warm topped with vinaigrette.

COCONUT CAKES (Quindins)

twelve cakes

¾ cup light-brown sugar
1 tablespoon butter
1 cup grated fresh coconut
5 egg yolks
1 egg white, stiffly beaten

Place sugar, softened butter, and grated coconut in bowl. Beat in egg yolks 1 at a time, stirring well. Fold in egg white. Grease 1 dozen muffin molds and fill. Set molds into baking tray filled with 1 inch of boiling water to form a *bain-marie.* Cook in preheated 350° oven for 35 minutes or until firm and slightly golden. Let cool and remove from muffin tins. ▽

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Midori Colada: 2 oz. Midori Liqueur
1 oz. Rum, 6 oz. Piña Colada Mix
Mix in blender.

Midori Sour
1 oz. Midori Liqueur
2 oz. Sweet & Sour Mix
Blend and strain.

Midori Cooler
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2 oz. Club Soda
Pour Midori into tall glass filled with ice. Add soda and stir.

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The body as blueprint

The new architectural approach to fashion

BY SUSAN SIDLAUSKAS

In the public consciousness, clothing's legitimacy as an art form has rested mainly on the costly and exotic costumes for the rich that are relegated to the rarified chambers of the museum. Now, however, there is a group of contemporary, architecturally inspired designers whose aim is not to dazzle but to underscore the fundamental design properties particular to clothing. They believe fiercely in their artistry but exercise it with a serious restraint far removed from the theatrical gestures of the earlier couture "artistes." Among them are Ronaldus Shamask, Gianfranco Ferrè, Issey Miyake, Stephen Manniello, and Yeohlee Teng, who combine a passion for art with a dedication to solving the types of structural and spatial problems more commonly intrinsic to architecture.

These designers are drawing from basic, androgynous, archetypal forms of dress such as the kimono, the sheath, and the cape, and recapitulating a rich history of universal forms to derive a purer way of designing clothing. And while they create clothing that is striking and timely, they are aware of the impact of elemental forms; the simplicity allows them a freer hand in manipulating the structure. In fact, their motivation springs from an interest in building rather than embellishing. As echoed in the philosophy of modern architecture, this clothing's structural decisions composed of seams, darts, pockets, comprise its decoration.

Thus, the word "architectural" has become a catchword to describe a certain kind of clothing design. The recurring characteristics of this "architectural" vision are: a clarity of line, sharp edges, discrete shapes, and the impression that the garment possesses its own architectonic structure and could stand on its own without the necessity of a human wearer.

To dismiss this phenomenon as an ephemeral trend in fashion's giddy cycle is to ignore a change that resonates more deeply than appearance. Ronaldus Shamask has been asked to speak at architecture schools. Articles on his clothing appear as frequently in design and art journals as in the fashion press. Issey Miyake's carved bamboo torso and finned skirt were recently featured on the cover of *Artforum. Domus,* a lush Italian architecture and design publication, has recently produced *Domus Moda,* a satellite magazine exclusively geared to fashion. Its editor, an architect, has described clothing as the "smallest, most virtuoso space built around the person, and intimately adhering to his body . . . a free dwelling."

Although ritualistic dress often replaces recent couture as the muse of invention for these designers, there are precedents which have been inspirational: the "New Look" of Christian Dior; the chiseled, geometric shapes of Cardin, Courrèges, and Gernreich; the sculptural jacket of Charles James, which has retained its modernity for forty years; and the bias cut invented by Madeleine Vionnet, who forever changed the silhouette of clothing. Cristobal Balenciaga, the legendary Spanish couturier, has had perhaps the greatest impact. His evening dresses were delicate, floating monuments, as imposing and as charged as a piece of Baroque architecture. He was savvy to the principles of aerodynamics that would allow a skirt to billow to the right dimension.

Shamask, Ferrè, Miyake, Manniello, and Teng draw on the forms and shapes that are part of a broader culture, particularly from art and architecture. Shamask, for instance, shares with Balenciaga a love of the sharply folded drapery of the painter Zurbarán. He draws from other sources as diverse as a Mondrian painting, and the way in which its geometry and symmetry is echoed in the architecture of the Katsura Detached Palace in Japan. The stage designs of both the Russian Constructivists and contemporary artist Robert Wilson are mined for their ability to ritualize experience.

Shamask fluidly molds two dimensions into three by vigorously manipulating both surface and structure. Elongated pleats, folded deeply into the cloth, run the entire length of an overall or dress, and animate the kind of rhythm set up by a row of columns on a classical portico. He has used life-sized "blueprints" on graph paper to transfer a system of pleating to linen. His garments are conceived with proportions as carefully considered as those in a Palladian villa.

The impact of elemental forms

The garment is constructed as a whole, without a hierarchy of focus. His red spiral coat, which has become a classic design in the months since its inception, is cut from one piece of cloth. The seam spirals around the shoulder, across the neck and down to the hem. His use of this form repeatedly evokes the memory of that most elemental of portable houses, the shell. Stylistically, this liberates the form from expected horizontals and verticals. Solid colors in red, black, white, and gold further unify the whole and encourage viewing from every angle.

Gianfranco Ferrè actually has training as an architect—a training disclosed by the way he assembles shapes, and the clarity of form he strives for. He seems to chisel his shapes, for they are as compressed and complete as if they were cut from stone. Discrete planes are composed into a lyrical whole. Lightly poised panels intersect to suggest volumes, not diaphanous or stolid mass. Dramatic contrasts of light and shadow are heightened, as when a collar juts out from the neckline, a sash protrudes beyond the waist. The surface is taut and opaque, seemingly stretched over an invisible but present high-tension frame.

Madeleine Vionnet's bias cut, which radically altered the way fabric fell on the body, informs the Oriental traditions of Issey Miyake. He often starts with one "piece of cloth" an important idea that weaves through his body of work, and adds only the essentials, similarly reductive shapes like a tubular sleeve or an obi-like sash. A dramatic coat and its attached hood, a built-in part of the structure, can be manipulated in an infinite variety of ways; the wearer is inside a "tent," which is as striking as it is protective.

One of Issey Miyake's multicolored dresses whirls open to reveal a shape familiar to millions of Japanese children, the spinning top. His vision has also been enriched by the work of the Bulgarian-born artist Christo, which has involved the draping and wrapping of architecture. Christo's undulating, luminous "Running Fence" recalls the "spinnaker" dresses of Miyake, where a piece of fabric attached to the shoulders is held up and billows with movement like the sail of a ship.

Miyake's fabric is sensual and responsive, often woven with textures he creates himself, like the wind patterns on sand, or fabrics he designs so that small pleats are woven directly into the cloth, causing delicate, grainy alterations of light and shadow. His passion for textiles underlines his conviction that clothing should be a "second skin".

Yeohlee Teng, born in Malaysia, came to New York ten years ago. She feels that the transposition of cultures has freed her to exploit an unconventional approach to making clothes. Her work is a passionate, articulate plotting out of a series of shapes. She works with the width of the fabric, building directly with the cloth, and heightens the structural effects achieved by a contrast of black and white. She uses fabrics with a grid pattern, evoking that emblem of modern design and industrial production that has been a frequent element in the minimal art of the last two decades. The grid flattens the surface and directs the eye over the body in equal measure. Cleanly cut planes contrast with a sweep of cloth cut on a swinging bias. Her work is an elegant tug between stasis and movement.

Stephen Manniello employs a series of basic geometric shapes—the circle, square, and triangle—from which he produces most of his designs. He cuts them simply; and they remain flat and unadorned, with a slit or square opening for the neck. Their edges are completed with delicate hand-rolled hems so that a seam doesn't mar the fluidity of the cloth. The richly saturated colored satins he uses are planes of color that float over the body. One of his most fertile sources of inspiration is the torch held by the Statue of Liberty. To him, it is a compelling, beautifully shaped icon of America.

Without rendering the human frame insignificant, as Balenciaga did, the designers of today abstract away from the particular contours of human anatomy to make explicit, constructed forms. In spite of their inventiveness, their respect for the wearers ensures that their designs are not eccentric or impractical. They combine the expressive tools that are a traditional part of their trade with a rational method of problem-solving that relies on an underpinning of architectural thought. Perhaps the finally baffling pluralism in the fashion world, with its succession of looks and slippery hemlines, has necessitated a reversion to some universal, basic forms.

Susan Sidlauskas *is a curator at the Hayden Gallery of the Massachusetts Institute of Technology. Their first fashion exhibition, "Intimate Architecture—Contemporary Clothing Design" opened on May 15 and will continue through June 27. This article is based on that exhibit and adapted from its catalogue.* ▽

Christine Valmy

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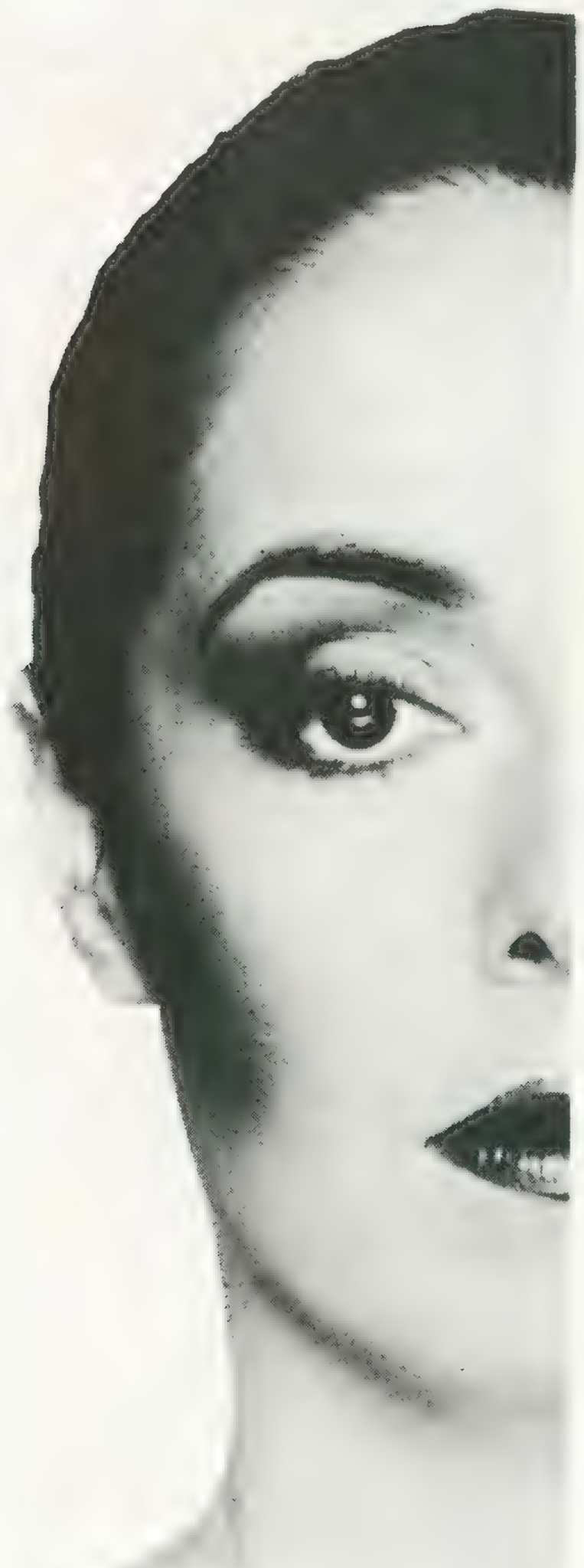

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Halston dresses his superstars..
summer skins by Sarasola...
News: the man's hat

Edited by Mary Russell

WITH 520 BRANCHES, THE GAP, *ABOVE,* RIGHTLY CLAIMS, "WE DRESS MR. AND MRS. AMERICA" MARY RUSSELL

From flowers to T-shirts

Shop supermarket style

Six stores dedicated to making shopping easier—a new formula...

A whole new breed of stores—Pottery Barn, Benetton, Conran's, and The Gap among them—is offering America new shopping options. A visit to any one of these stores is a treat for the eye. Striking displays—gleaming copper pots, their handles mathematically aligned . . . piles of neatly-folded red sweaters . . . a wall hung with string bags of every color are as important, as seductive, as the merchandise itself. These graphic arrangements make even the most banal item—a stainless steel tea strainer—irresistible. Shopping in these new stores is as easy as going to the supermarket and loading up a cart with groceries.

Established classics will always be important to supermarket–style stores. Jeans are to The Gap what glasses are to Pottery Barn, pine furniture is to Conran's, lamb's-wool sweaters are to Benetton: as basic as a box of rice is to the A & P. These items are always in stock, displayed openly on shelves, ready to be put in a basket and taken right home. It is the ability to develop new classics, however, that assures these stores continued success. The Pottery Barn, always on the look-out for inexpensive but design-conscious furnishings, introduced brightly colored metal folding chairs five years ago; tens of thousands have since been sold. Sweatshirting separates—jackets, pants, shirts, minis—have, in three short years, become as important to The Gap's image as blue denim. Conran's, with 40,000 square feet, has its own design studio in England—a think tank for new ideas. Conran's was the first store to sell the European duvet (down comforter) to Americans, the first to mass merchandise home furnishings through mail-order catalogues.

Two New York stores that opened in 1981 have added new twists to supermarket style: Fresh cut flowers

("View" continued on page 154)

ONE PICTURE SAYS IT ALL, *BELOW:* SUPERMARKET STYLE AT CONRAN'S

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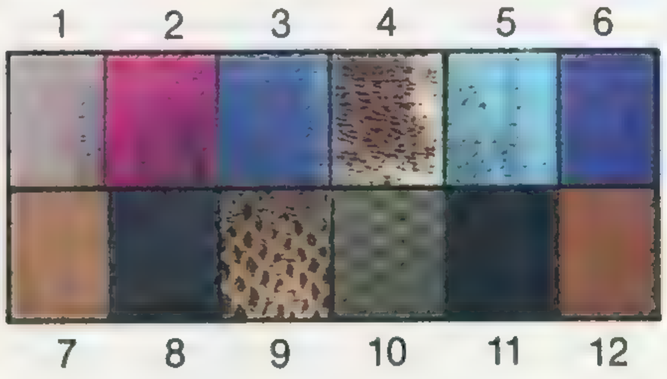

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VOGUE'S

View

From flowers to T-shirts

Shop supermarket style

These stores are mass-merchandising style and design

sold by the stem are the specialty at South-flower Market. Customers can make up their own bouquets from over sixty varieties of flowers—from poppies at forty cents each, to orchids at fifteen dollars a stem. Flowers are displayed openly in white plastic tubs, not behind glass doors as they are at most flower shops, yet damages are few. "People seem to realize how delicate flowers are and are careful with them," says owner Jose Falconi. The Market recently opened its second store in New York and one in Atlanta; branches in Houston, Ft. Lauderdale, and St. Louis are in the works.

THE POTTERY BARN IS FAMOUS FOR HAVING THE BEST EDITED "WALL OF GLASSES" IN NYC

BASIC ITEMS ALWAYS IN STOCK, DISPLAYED OPENLY—THE SUPERMARKET PHILOSOPHY

A STRIKING EXAMPLE OF MONOCHROMATIC SWEATER-DRESSING, BENETTON'S TRADEMARK

The In/Out boxes in the office at Turpan Sanders are really 9″ by 11″ aluminum baking pans. They say a lot about the philosophy of this SoHo store, where anything that functions well, looks good, and has to do with the home is sold. Heavy black steel nutcrackers are displayed alongside a table designed by Le Corbusier, stacks and stacks of Frigidaire ice cube trays, elegant black pottery, and rubber sink plungers (a big seller). Mops, irons, and bathmats mingle comfortably with pots, pans, and food processors, inviting you to see each in a new way. Each item reinforces the owners' strong point-of-view: that function and beauty are closely related. "Things do not have to be black or rubber or stainless steel to be attractive," says co-owner Greg Turpan (though these elements are well-represented in this industrial-style setting), "but we don't like soap dishes with bunnies on them."

By maintaining a strong point of view, stocking in depth, and emphasizing quality at a price, these stores have become the mass merchandisers of our time. The Gap is the world's largest retailer of Levi's jeans. Benetton made over eight million sweaters last year—more than any other manufacturer in the world—to sell at its 1800 retail stores. (Only seven Benetton outlets have opened in the U.S. to date, but the store plans a major expansion here in the near future.) What these stores sell, by and large, is style.

("View" continued on page 156)

FUNCTIONAL AND GREAT-LOOKING—THE STANDARDS FOR EVERYTHING AT TURPAN SANDERS

PRISCILLA RATTAZZI

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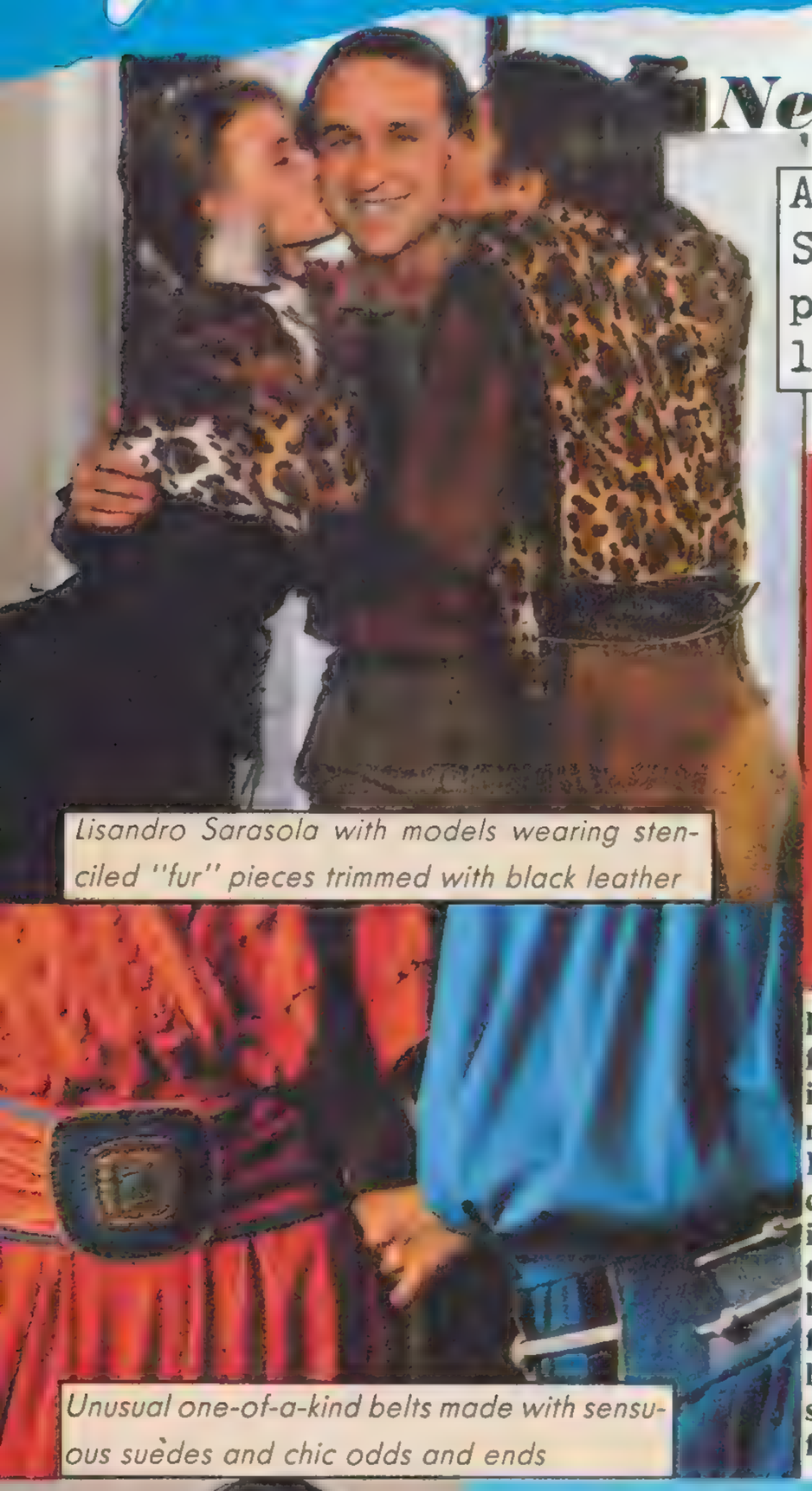
The one and a quarter carat diamond pendant shown is enlarged for detail.

A diamond is forever. De Beers

New leather twists

Argentinean Lisandro Sarasola whose ''bits and pieces'' of suède and leather are all the rage



Lisandro Sarasola with models wearing stenciled "fur" pieces trimmed with black leather

Unusual one-of-a-kind belts made with sensuous suèdes and chic odds and ends

His clothing and accessories are unique—craftsmanlike, but highly sophisticated due to the imagination of their creator. Gaucho-handsome, Lisandro Sarasola has become the hottest name in leather in a short time. He came to New York eight years ago after a stint in Europe and started his small business with "$3000 and a lot of hope," he recalls. "I worked out of a small apartment and ran around N.Y. collecting pieces of suède and leather, shells, braiding, odds and ends that I fashioned into belts, bags and pieces of clothing. I traipsed around to stores—and got immediate orders from Bloomingdale's, Bendel's, and Saks. People think my things come from some exotic land, but everything is in N.Y." Sarasola and his helpers hand sew their marvels in his West 35th St. atelier. He has been approached by an important Italian firm to do collections in addition to his own. If he does this, he will be the first American designer to go back to Italy where the leather fever began! *("View" continued on page 158)*

Makeup, Glenn Marzial.

Leather patchwork envelope, above, like a portable piece of art. Left, softly draped, wrapped-and-ruffled Sarasola separates

Brown suède shirt trimmed with black braid and jet

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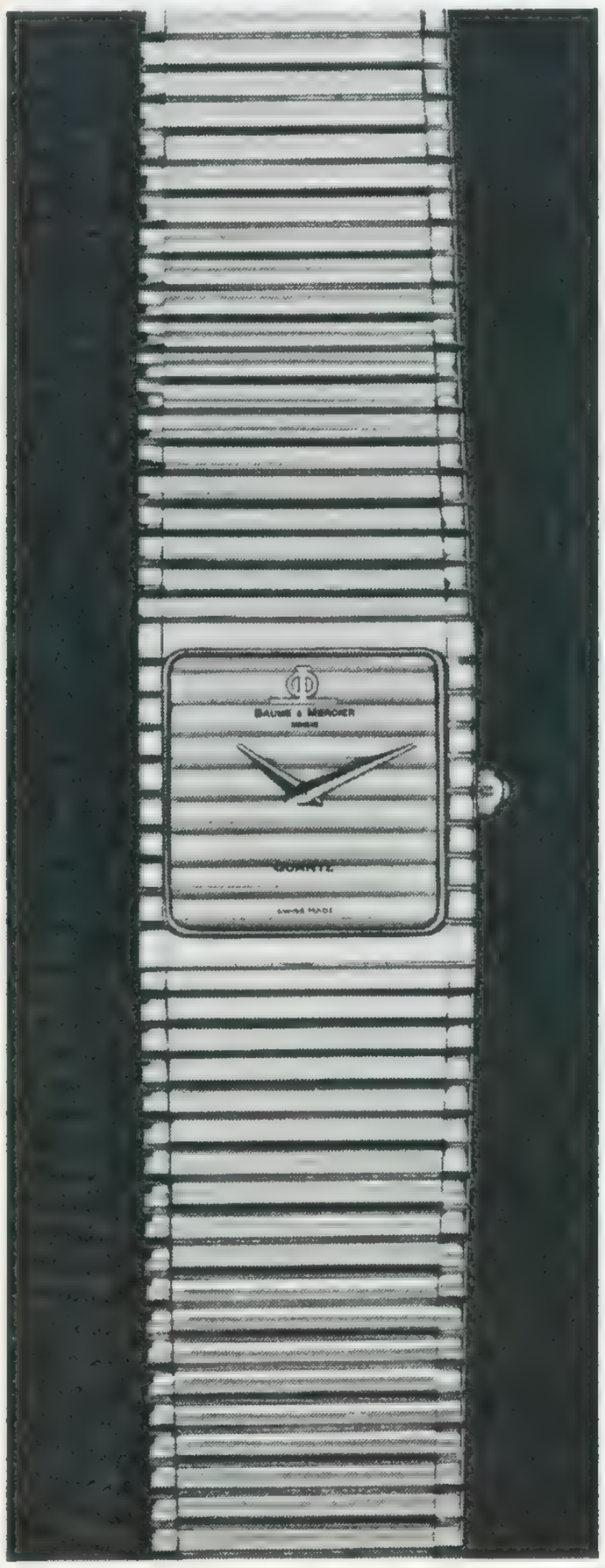
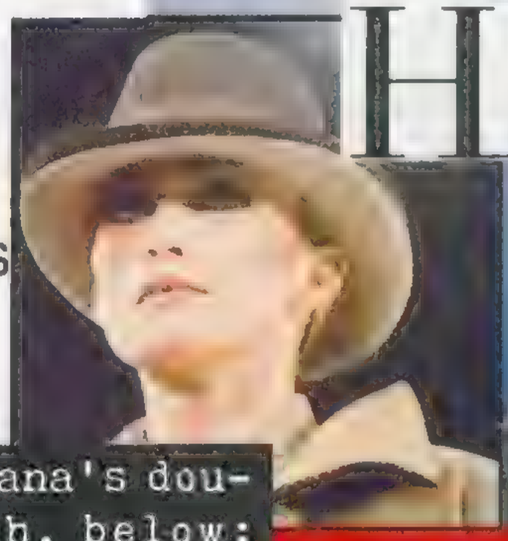


VOGUE'S
View

HOW ABOUT A HAT?

The charm of an oversized man's hat; hot off the runways from Milan, Paris, and N.Y.



above: Claude Montana's double brimmed slouch. below: Felt fedora skims the nose

ANDREA ALBERTS

In recent fall ready-to-wear collections shown in Milan, Paris, and New York, the one common denominator was the hat. Not any kind of hat. Though there were some berets and military caps, the prevailing hat was a man's hat. Either wide brimmed and gaucho-inspired in black felt from Giorgio Armani or deeply crowned and fedora-y at Krizia and St. Laurent. American designer Bill Blass went all out for men's hats, and so did Perry Ellis, who loves tiny-brimmed velvet jockey caps.

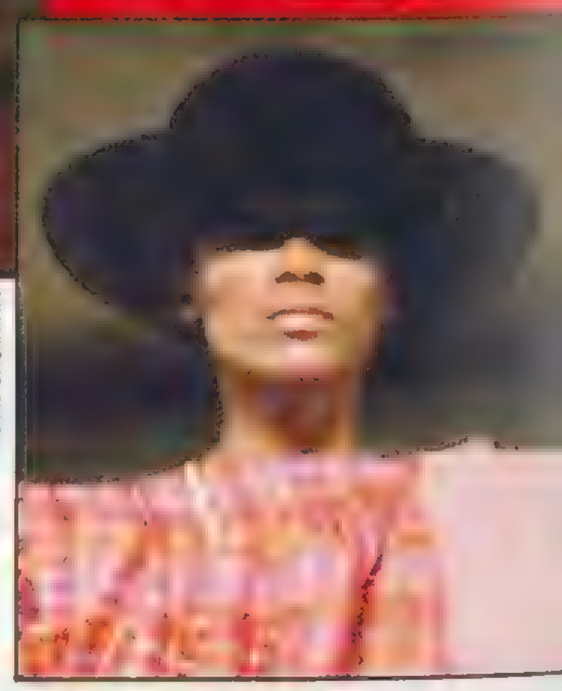
Men's hats were shown for every time of day. They topped city and country clothes, even night-time looks at Karl Lagerfeld's collection for Chloé. Many of the runway models could be seen wearing these hats after the collections. The greatest accolade any designer could have, as these girls are usually a step or two ahead of the rest of the fashion crowd.

Now is the time to raid men's stores to get a "head" start on this trend. In NY: F.R. Tripler, Paul Stuart, and Jay Lord Hatters, who will copy any hat made, Motsch and Gélot for Lanvin in Paris, and The Giorgio Armani Emporio in Milan. These hats are oversized and sit on the ears. The very bigness makes them feminine and the trick is in the turn of a brim and personal dash with which they are worn. (Study old films or attractive over-fifty men on Madison Avenue or Le Faubourg St. Honoré in Paris.) *("View" continued on page 160)*

right: Lagerfeld for Chloé, late day avec hat. above: Hat dash at Krizia

MARY RUSSELL

PIERRE SHERMAN



right: Wide-brimmed gaucho at Erreuno, typical Armani look; above: Bill Blass's felt fedora

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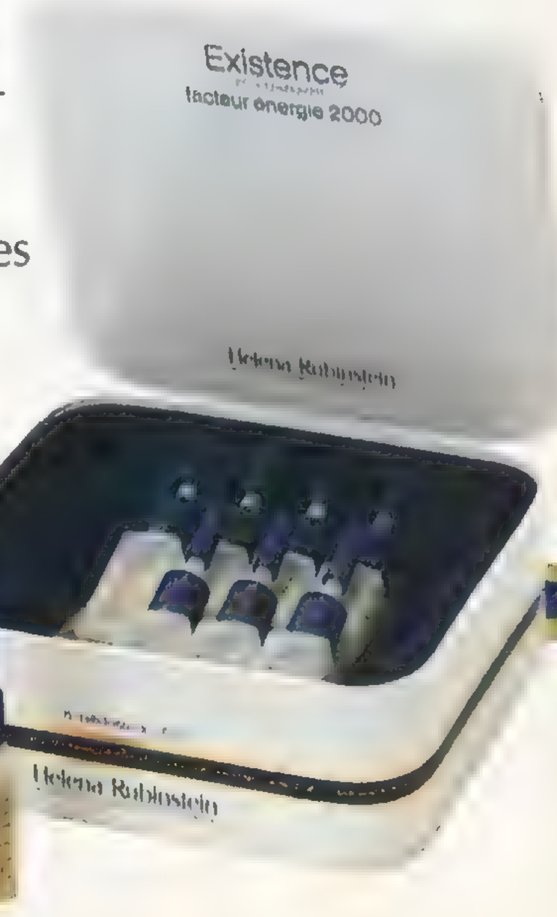


HR

Helena Rubinstein Beauté

ROBIN PLATZER

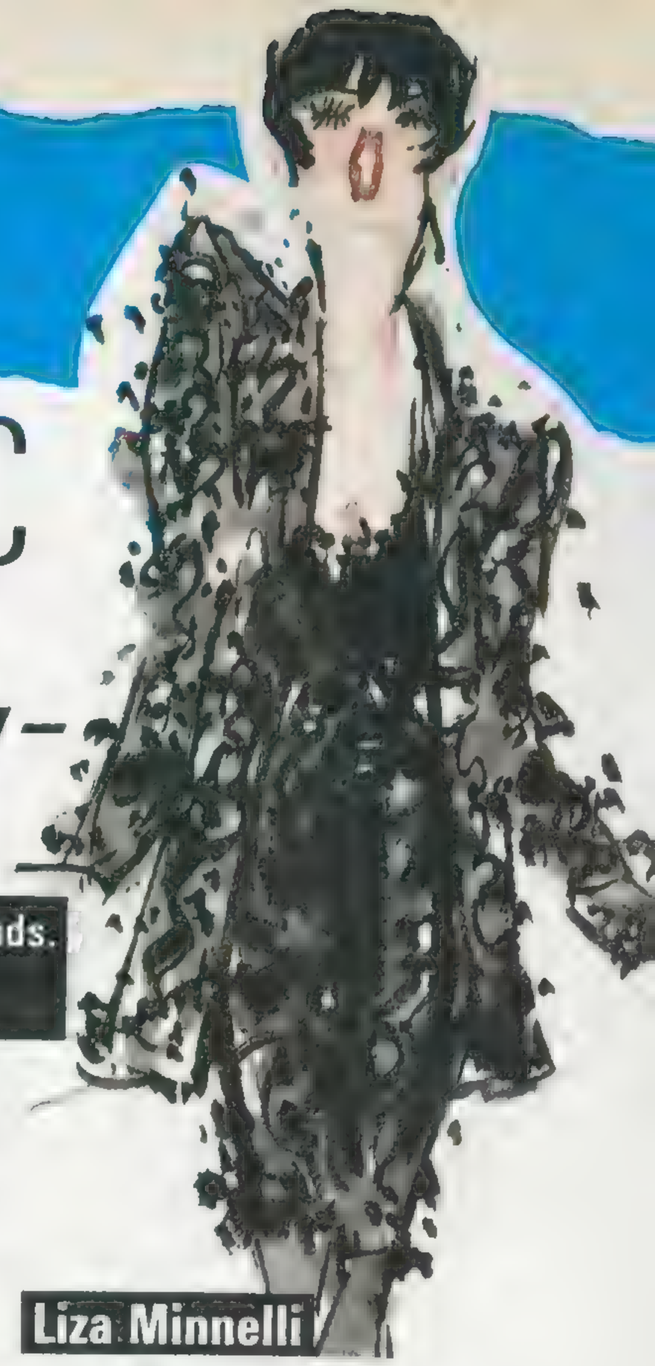
HALSTON MAGIC

THE SEXY, GLAMOROUS CLOTHES THAT HALSTON—AND HIS STARS—LOVE

"I feel very privileged to call these four ladies my friends. They are the biggest stars in the world"— Halston

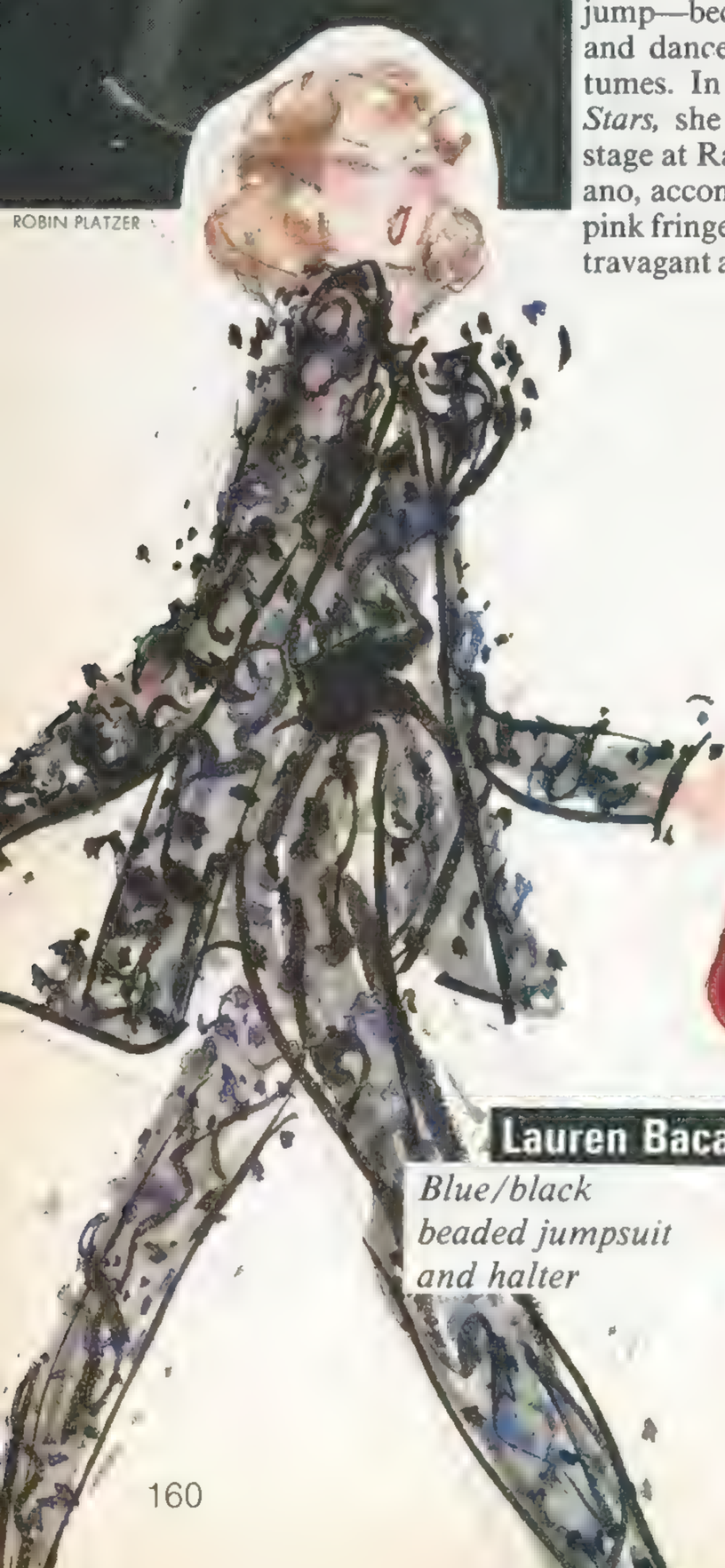
Glamour, elegance, and sophistication are Halston's trademarks. It is no wonder, then, that he is responsible for so many of the luxurious clothes his superstar friends—Elizabeth Taylor, Liza Minnelli, Lauren Bacall, and Martha Graham among them—wear when performing. He calls this collection HFO (Halston Far Out): special clothes for special people.

"Each performer, each engagement has special needs," Halston says. "I always want Elizabeth Taylor to look like the Elizabeth Taylor of my dreams. I plan her clothes around her extraordinary jewelry and décolletage. The dance costumes I design for Martha Graham's company have additional movements beyond those clothes normally require. They must work, leap, jump—become dancing partners, in effect. Lavish song and dance numbers demand the most dramatic costumes. In Liza's number in the recent *Night of 100 Stars,* she sang 'New York, New York' on the huge stage at Radio City Music Hall, atop a white grand piano, accompanied by the New York Yankees. The hot-pink fringed and beaded pants suit I designed was as extravagant as the setting." *("View" continued on page 162)*



Liza Minnelli

Black beaded flower lace tank dress and jacket



Lauren Bacall

Blue/black beaded jumpsuit and halter

Martha Graham

Red to black double-faced satin jacket over black crêpe dress

Elizabeth Taylor

Pearl wrap jacket with white crêpe tulip skirt

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Right now, interestingly enough, some of the first fall clothes designers are putting into stores are evening clothes; Bill Blass, in fact, says he sells more fall evening things in June than later in the summertime. The thinking behind nighttime-clothes shopping now? Evening clothes, often, are less clearly "seasonal" (you can wear them earlier); and they're usually a complete purchase. They don't depend on whatever else you can find in the stores. . . . In fact, if you've been yearning for a little black dress, now is the time to find one: As much as you'll find tuxedo suits now, there's also an abundance of short late-day dresses in black. Calvin Klein did his V-necked in black satin; there's short black cashmere or studded-satin at Halston, black velvet—black almost-everything—at Bill Blass. The dresses are mostly narrow, neat—and feminine. At night—now more than other seasons—there's the option of a little dress. . . .

Evening dressing: attractive choices...first buys for fall...collector's items, clothes from top lingerie-makers...beating prices: how-to

What's coming? Japanese style, it seems; more and more Japanese designers are opening up shows—and shops—these days in Paris and in New York. To established Paris/Tokyo names Kenzo, Issey Miyake, you can now add designer Yohji Yamamoto (who started up a boutique in the Les Halles section of Paris last year and who showed his clothes —to much attention—this spring, his first show in New York) and Mitsuhiro Matsuda: This designer of menswear, women's wear, stage/movie costumes, and Toyota car interiors (among other things) has just opened a shop on Madison Avenue in New York City.

Women have long looked at some clothes as collector's items; designer Ralph Lauren clearly agrees: For fall, he's taken old quilts and made them into patchwork skirts, vests, and jackets; he's knitted naïve sampler-like sweaters, and signed and dated them "RL 82." . . . Fans of lingerie-whiz Fernando Sanchez will be glad. This fall, for the first time, he's making Fernando Sanchez Clothes: a group of very-female evening separates—a short straight skirt in black leather, big poet's charmeuse shirt. He's making kimono jackets and neat dresses with cowl necks/hoods in jersey or black cut velvet; they're for all the women who've been taking his lingerie pieces and wearing them "out at night."

"If you've been yearning for a little black dress, this is the year to find one..."

One constant conversation among women, when they talk about clothes, has to do with prices: prices are too high, how do you beat them?, how do you find style—at a price? Asked to consider the clothes that are in stores now, some women in the business of fashion offered these tips in an informal poll:

Look for clothes in unfamiliar places: good pieces at lower prices are showing up in men's departments, children's departments, where swimwear or lingerie is sold.

Look at new names: Designer licensee lines have long been a prime lesser-price resource; some, this season, may not give as good value as you want. But there are a number of new names coming up in mid-priced sportswear now: stores, too, are searching out sources of original design at a decent price. Value, this season, may mean "moving up" to a more expensive designer-label: if that designer gives you a total look it can be a better bargain than adding up pieces.

Buy in another size: A trench coat, for example, needs ampleness for its style; a less-expensive trench, bought larger-sized, may well give the ease you want.

Make investments where they're worth it: Classic trousers or a small suède skirt may not look terribly different in a variety of price ranges; a suit jacket that depends on tailoring easily does. A remarkable blouse may take you further than an unremarkable blouse-and-jacket; good investments, usually, are superb tailoring . . . or that one very special item—a belt, blouse, or standout jacket—that gives clothes a twist.

It may have been a while since you've looked at lace . . . but designers, now, are making it look enormously attractive: they're using lace touches—usually in black—as a way to soften (and put charm into) the most neatly precise clothes. You see bits of lace tied at the neck of a blouse with a high collar, added to the edge of a small neck scarf (at Calvin Klein, lace on a scarf in silk charmeuse or on a stock-tie blouse with a dark suit). Geoffrey Beene shows a bit of black lace from beneath a skirt hem, is putting models in bright red lace stockings, edging a silk-print scarf with black lace; and there's enormous flirt. . . . If there was ever "lingerie" that was made to be worn out—not covered up—it's Jackie Rogers' new silver silk lamé pieces: a bandeau tie bra, skirt-like sarong slip, flirty bias slip. They beg to go dancing. . . . What's coming? A certain pyjama-and-robe style in clothes: Anne Klein is making a piped notched-collar blouse like a man's pyjama, a grey cashmere coat closely akin to a wrap bathrobe.

—KATHLEEN MADDEN

Seen at Lisa Norman's new lingerie shop on L.A.'s Sunset Boulevard: a way of dressing at night that's based on the layering of rich kimonos in beautiful colors: two kimonos over an under "dress." The kimonos (labeled "Petals") come from new L.A. clothesmakers: Marjorie Bowers and Eleanor (Mrs. Francis Ford) Coppola. . . . If you've always considered sunglasses an essentially minor investment, look again: this summer, at Bausch & Lomb's Ray-Ban Gold. It's a limited (to 500) edition of aviator-shape sunglasses; the mirrored lenses are coated in 24k gold, the frames are solid 14k gold brushed with 24k. Spiffy-looking, for $1890. Plus, of course, tax.

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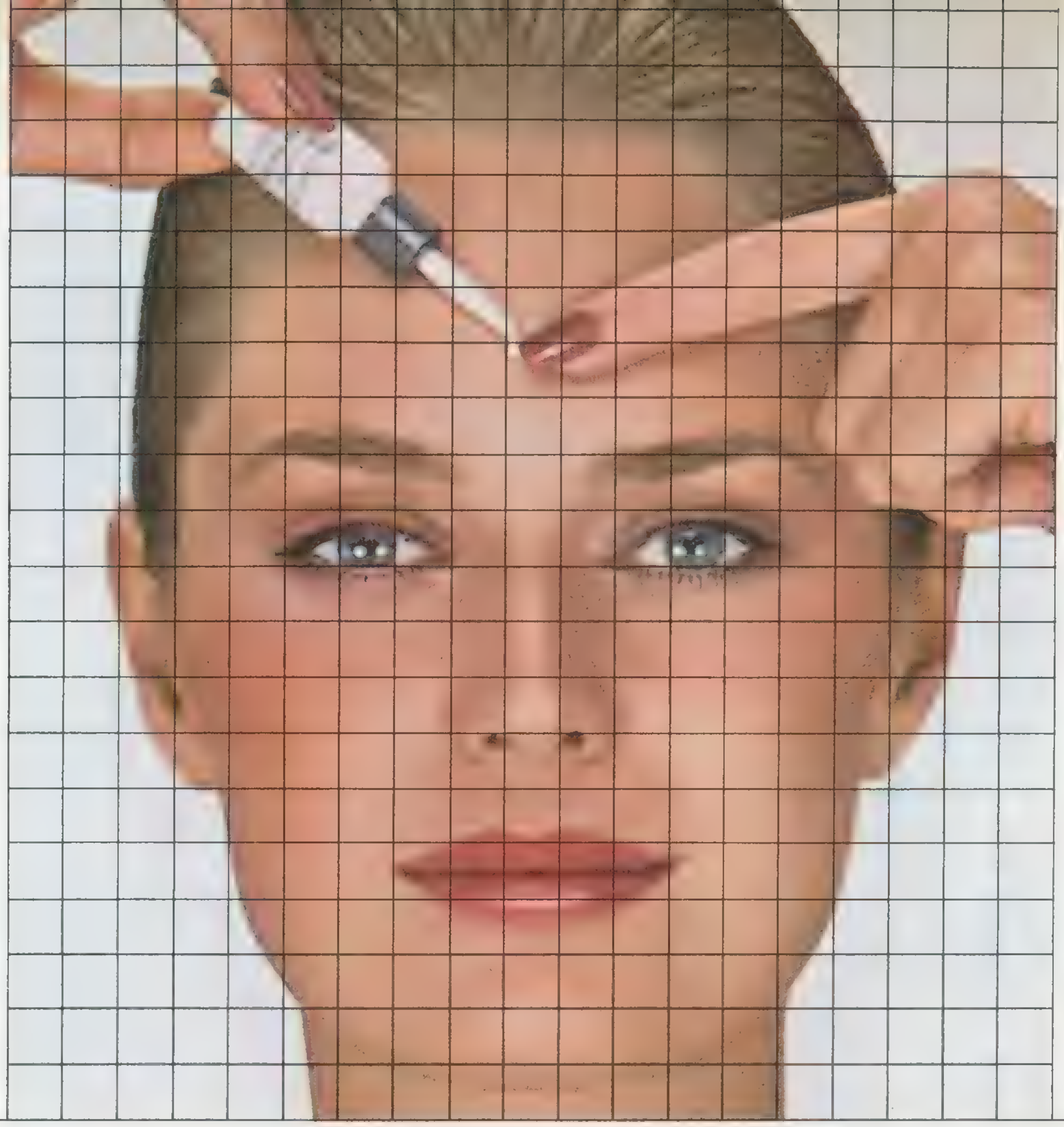

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PRESCRIPTIVES

WHAT CHANGES, WHAT COUNTS

FOR SUMMER NOW...
FALL LATER:
KEY DIFFERENCES
IN FASHION AND BEAUTY

The first difference: what was once a decidedly unremarkable month from a fashion perspective—a month in which you were lucky to find a few leftover bathing suits and were startled to find a few early rumblings of fall—has taken on new importance. For one thing: fall clothes—"serious" clothes, the best of the new looks—will be in the stores in force by the end of the month. That moment marks the real beginning of a new season and June, not July, is the time to start an analysis of the news and what it will mean to you.

As for the season at hand: summer dressing is still very much part of the picture, only now with an emphasis on leisure, on relaxed dressing. There is also—and this is when you feel it most—a different approach to fitness and beauty that comes naturally with summer weather and outdoor living. June, then, is a month that can be viewed from different perspectives. If you know where to look—and this issue is a guide—what you see is interesting, varied, and the key to dressing now and for months to come.

Starting first with summer . . . and leisure dressing which, happily, becomes a priority for most of us now. The opportunity exists—even if it's only for a few extra hours at the end of longer days—to enjoy a more relaxed, easygoing way of dressing. That way of dressing has taken on a new character this summer: one that "preechoes" fall—there is a more pulled-together quality to everything, a sharper sense of finish. Even a casual white jacket is keyed to matching pants and a gauzy white shirt. When you look at bathing suits, there is a new level of sophistication: sleek, futuristic maillots, the shapes heightened by an almost-opalescent shine. Or bathing suits that are part of total beach dressing—under their own tunics and charming short dresses, or with pants to match—all the pieces designed to go together.

There are elements of newness in summer dressing that make an easy transition to fall. Tops that are softer, rounder, dolman-sleeved; tops that can become the pivotal pieces for in-between season dressing depending on their fabric and on their accompaniment. Perfect example: A top in red jersey or in thin suède goes from warmer to cooler weather when it goes from white pants to black or navy gabardine trousers. In fact, anything in suède or in leather moves between seasons without missing a beat.

There are, throughout summer, strong, unexpected strokes of color— of blue, especially. Wonderful deep, bright blues—in a sweater, in an easy hacking-around-in cotton jacket, in a bikini, in a soft, oversized suède "shirt" that works as a tunic or as a dress, even a sequin-dazzled blue scarf. The idea— of color as an accent—is one you'll be seeing again and again for fall.

Last month, in these pages, you saw designers' earliest fall thoughts—ideas still in their formative stages relating to collections as yet unshown. This month, you'll see the ways in which those ideas have been worked out . . . worked out as the season's new looks. And what you see now, you will continue to see in the months ahead. Whatever your priorities in dressing, you will be choosing what works best for you within the framework of news established at this point. If you know what's happening and what is available, you will be able to approach the season from a position of strength.

The first thing that strikes you about fall: the total way of dressing, the unmistakable sense of finish that's everywhere, day and night. It's a season of complete looks, a season in which familiar separates-y dressing has been left behind. Equally unmistakable: the play of new proportions. Whatever the actual length—which can be just at or over the knee, or a longer mid-calf length—there is an elongated line of body, there is a new narrowness. The overblown softness and fullness of last fall has disappeared—when you see softness, and you will, there is always an element of control.

A key to total dressing: the new coat dressing. A coat has become the star fashion performer for day. There are numerous options: but it's always a coat with the kind of presence and component pieces that give a total look.

One of the more intriguing new possibilities: the "smoking." That look in all of its manifestations—with a longer or shorter jacket, with pants or with a skirt, as a coat, as a dress—is an all-pervasive theme. The secret to wearing the "smoking"—and it's something to be aware of sooner rather than later—is to go for softening touches, to go for the small, feminine details that make all the difference: softer hair, a soft tie, a charming new flat tuxedo shoe.

The new evening possibilities reflect change at every level. There is a new short dress at night—leggy, racy. Often, in black; always soft, unpompous, narrow. It's a dress that not only looks different, but feels different—a feeling heightened by a new, very pretty high-heeled shoe that goes with it. And for the biggest evenings: the news of narrowness, of softness, of dresses that have nothing "big" about them, dresses that go on with all the ease of sweaters. The ornamentation is subtle, but the effect—the impact—you want at night is there in a very real way.

In the number of possibilities that exist for summer and for fall, a reflection of the character, the strength of American fashion. There are distinct avenues, distinct approaches to dressing, different styles of dressing and you'll see a good indication of the best in this issue. You'll see ways of dressing for day that are appropriate, polished, that give an active woman the "image" she needs . . . and ways of dressing that are totally relaxed, easy—American casual at its best. And then there are the offbeat, unexpected avenues, nonconformist in nature—clothes that may take a bit more daring to carry off. None of them is mutually exclusive—obviously, the avenue you choose depends on the time and place, the mood. But the luxury, the freedom of choice is always there.

When it comes to beauty and fitness, the possibilities for healthy change have never been greater. Today, we have the sophistication and the knowledge necessary to do what's best, to make the right choices—if we choose to do so: it's another luxury we can all enjoy. We can enjoy . . . summer outdoors because we have the right kinds of sun protection . . . enjoy optimal body conditioning because we know how to balance toning, stretching, and aerobic exercising . . . enjoy the "high" of ongoing energy based on proven, safe energizers. We can enjoy it all, but it takes a little work. And what it takes first is a very real commitment, a self-commitment—allowing yourself time for yourself. It's a need we all share today faced, as we are, with endless, often conflicting demands—of work, of family, of self. And if the demands can't always be resolved, they can at least be balanced and made to work within a larger picture. That fact is something we always have in mind. Because a "little" work alone won't do it: you need as much help and as much information as you can get. Our job is providing that help, that information—not only about fashion, fitness, and beauty, but about the way women really live today, about that larger picture. It's what this issue, every issue is all about. . . .

SPECTACULAR

It's a knockout year for swimsuits. And sunglasses. The double-take looks they have in common: Sci-fi shapes—sleek, spare, racy. Unexpected materials. And shimmering metallic color—not gold, not bronze—but "real" color, fused with shine, gleaming like make-up, like a fast-track car. See these eight pages for the best, the most exciting

To start: Tropic-Cal's semi-rimmed glasses, left. The color catches you! Reflected in the mirrored lenses: the camera lights. About $15. Macy's, San Francisco.

. . . The news of a rubberized maillot, right: black, shiny, and very very small. Just add water! Liza Bruce. In Antron/Lycra. About $76. Saks Fifth Avenue, NYC; Cameo Stores, Philadelphia; Lingerique, Troy MI; My Sister's Circus, Chicago; Neiman-Marcus.

Penn

These eight pages: hair, Garren at The Plaza; makeup, Vincent Nasso.

Circa A.D. 2000: Crayon-
colored sunglasses, this page,
molded in unbroken ribbons
of plastic, narrow as headbands.
(Wear them that way!)
Alley Eyes by Jerome Stenehjem.
About $10. Macy's, Herald Square;
G. Fox, Hartford CT; Strawbridge
& Clothier, Philadelphia;
Hechts, Washington DC; Judy's,
Los Angeles; Joseph Magnin. . . .
Beauty Note: In summer,
go for "natural." Don't fight

hard-to-handle wet hair . . .
put conditioner on it.
Turns the straggly look to sleek,
shiny, attractive.
And . . . protects the hair.
The conditioner opposite, Revlon's
Salon Formula Flex.

Penn

EYE CATCHERS

Mercurial:

A silver lamé maillot, opposite—

strapless, shirred, shiny.

To swim in, to use

as a camisole at night.

David Haag. In Antron/Lycra.

About $55. Bonwit Teller, NYC;

Plage Tahiti, Philadelphia;

Debrah's, Jacksonville Beach

FL; Burdines, Dadeland;

Sassafras, Madison WI;

I. Magnin. . . .

Flattering as the prettiest

eye makeup, right, the luminous

colors of Tropic-Cal's sleek,

narrow sunglasses. About $6.

Macy's, Herald Square;

Macy's, San Francisco. . . .

Beauty Note: Quick tip for

shinier, moister skin—

under your protective sunscreen,

a film of Johnson & Johnson

Baby Oil . . . all over.

Hard to beat: Rose Marie Reid's black maillot, this page, strapless, all-body, a small bow at the hip. In Antron/Lycra. About $32. Bloomingdale's; Jordan Marsh, Boston; Jordan Marsh, Miami; Foley's, Houston; The Broadway, Los Angeles; Macy's, San Francisco. And another view of the Tropic-Cal rimmed sunglasses.

Penn

The no-frills, nothing-extra swimsuit, left. The ornamentation's in the platinum color, the satin sheen, the small pure shape. David Haag. In Antron/Lycra. About $55. Bergdorf Goodman; Loooies, Margate NJ; Debrah's, Jacksonville Beach FL; Burdines, Dadeland; Sassafras, Madison WI; I. Magnin. Details, more stores, last pages. . . .

Beauty Note: The prettiest makeup this summer is pale, sheer, natural. Above: From Clinique, a wash of Honeyed Red Gel Rouge, Lip Block on the mouth, and Swimmer's Mascara.

A *different* DRESS

HIGHLIGHTS FROM GALANOS: SHORTER, NARR

delivering—fast—

the look of finish that's very much in the air. Left: His short, straight, side-slit chemise—perfectly cut; perfect for day, for dinner. Of black wool mohair, about $1790. Fabric by LaViale. Martha; Saks-Jandel; Neiman-Marcus; Amelia Gray, Beverly Hills; I. Magnin . . . Right: A different kind of narrowness—soft and rounded at the top, held at the hip, stopping short of the knees: his bright floral silk jacquard chemise with plays of striped silk chiffon. Gandini fabric. About $4200. Martha, Palm Beach and Bal Harbour; Amelia Gray, Beverly Hills; I. Magnin. To order: Elizabeth Arden Salons; Nan Duskin; Neiman-Marcus. Hair, John Sahag; makeup, Alberto Fava. Details, last pages.

OWER DRESSES—NIGHT AS WELL AS DAY...

The finish; the clean line; the unexpected alternative of a shorter dress, day or night: the message from Galanos. Left: His big night dazzler— a black silk jacquard chemise studded with rhinestones and beads, curved charmingly around the legs. Fabric, Abraham Silk.

FROM GALANOS: A DIFFERENT DRESS,

About $8910. Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Amelia Gray, Beverly Hills. I. Magnin. To order: Saks-Jandel; Neiman-Marcus. . . . Right: More charm—a breezy striped silk crêpe dress, "wrapped" over the surprise of matching shorts. Fabric by Lafitte.

About $2310. Saks Fifth Avenue; Sara Fredericks, Palm Beach; Amelia Gray, Beverly Hills. To order at Nan Duskin; Saks-Jandel; Neiman-Marcus. Hair, cut and styled by John Sahag; makeup, Alberto Fava. Details, last pages.

NIGHT OR DAY,

WITH A NEW MESSAGE...

SUMMER

Synonymous with the essence of summer—a certain easygoing, casual way of dressing. This season, in pieces that are more relaxed, but still body-shaped. And, making news: on these eight pages, the impact of something blue—this summer's can't-miss color.

. . . *Right:* The perfect summer blue, the perfect summer accessory—Zoran's sequin-spangled scarf—it catches the light in a very inviting way. About $410. Bergdorf Goodman; Linda Dresner, Troy MI; Jackson Graves, Minneapolis; Maxfield, Los Angeles; Wilkes Bashford, San Francisco. Cotton sweater, Marcasiano. Details, last pages. *Beauty Note:* Very much a part of summer—and these pages—differences in makeup, starting here with unexpected eye colorings, monochromatic, all soft shades of blue: Heavenly Blue shadow, Crystal Blue liner, Midnight Blue mascara. All, Maybelline. On the lips, a protective sunblock. These twelve pages: Hair cut and styled by John Sahag; makeup, Alberto Fava. All pages photographed at Casa Dalla Valle on Mustique, St. Vincent—one of the "undiscovered" islands of the West Indies.

On all these pages, there's always one focal point—here and on the next four pages, it's that "something blue." Example: the obvious standout, *opposite:* the bright, clear, strong blue of Perry Ellis' marvelous jacket with his now-classic pinched sleeve. Open, easy, in linen/cotton, it's the kind of jacket that slides over a tank top and khakis, a soft summer dress, anything. About $300. Cotton khakis, also Perry Ellis. About $52. Bergdorf Goodman; Hudson's; Balliet's. White cotton tank top, Ripcosa. Details, background fashion, last pages. . . .

Beauty Note:

The makeup here, all in rosy burnished tones: Elizabeth Arden's Midnight Plum/ Midnight Rose on eyes, Glazed Gingerberry cheek color, and all over, Pinkgold Shimmerdust Highlighter.

SIMPLY SUMMER

Denis Piel

More of the season's standouts . . . first, *left,* the kind of easy "cover" that everyone is always looking for in summer: OMO Norma Kamali's bigger, shorter shirt-dress, in very thin blue suède. Cut straight but full—almost like a man's oversized shirt—it works here over a bathing suit, later over pants, a skirt . . . or, on its own. About $700. OMO Norma Kamali, NYC. . . .And, *below,* a very pretty bikini—barer because of the twisted bandeau top, charming because of the blue color. From Christian Dior Beachwear in Antron/Lycra, about $44. Bloomingdale's; I. Magnin. Fieldcrest towel. Details, background fashion, last pages. . . .

Beauty Note:

Also here, the unseen essential —sun protection . . . for highly sensitive skin that burns easily, a complete sunblock. One that's also waterproof: Johnson & Johnson's Sundown Ultra Protection sunblock (SPF15).

Denis Piel

For the very casual side of summer dressing, easygoing "real-life" beach clothes—pared down and uncluttered, accentuated with bright color . . . One find, *above right:* the perfect white pullover—a cotton knit crewneck from Perry Ellis. A little bit oversized, bordered with deep blue banding, and worn here with his soft drawstring cotton shorts. Top, about $52; shorts, about $52. Turnout at Bloomingdale's; Burdines. Top at Jordan Marsh, Boston; Fieldcrest towel. . . . More beach news, *far right:* the short-sleeved, royal-blue tunic with a scooped-out neck sashed elasticized waist, and matching [illegible]

SIMPLY SUMMER
Denis Piel

Summer clothes with the ease you want—relaxed, and a little bit different . . .

Right: As in a new take on the classic safari jacket from Courrèges—in white nylon faille, with a drawstring waist and lining of white cotton terry. With it: a sheer white cotton gauzy shirt, white cuffed-up trousers. Jacket, about $495; top, about $165; polyester/cotton pants, about $195. At all Courrèges Boutiques. . . .

And, *below,* one of this summer's best-looking bathing suits—a scooped-back maillot in oxford grey sweatshirting. Details: thin-thin straps, stitched diagonal tucking—plus its sweatshirt-grey hooded cover-up. Both, Dacron polyester/cotton/Lycra. By Ariel. Bathing suit, about $60; robe, about $150. Bergdorf Goodman; Lingerique, Troy MI; Swansons on the Plaza; Neiman-Marcus. Details, last pages.

Denis Piel

VOGUE PATTERN 2611

To sew: More easygoing clothes . . . Here, two terrific blouses—the kinds of tops you want for warmer weather, for relaxed dressing anytime . . . with a life that goes beyond.

Right: Instant—effortless—impact: a brilliant red, dolman-sleeved, oversized pullover, "controlled" with a built-in hip wrap. Vogue Designer Original Valentino Pattern 2945. Of rayon matte jersey from Jasco Fabrics.

With Zoran's ivory wool gabardine cropped pants, Martex towel. *Above:* A very pretty blouse, with a jabot, a little bit of shoulder . . . a lot of possibilities—to wear with pants and be quickly "dressed," underneath a jacket for another time and place. Vogue American [illegible] Pattern [illegible]. Of w[illegible] jacqu[illegible] from Lafitt[illegible] Accessories, pattern [illegible] stores. [illegible] Denis Piel

VOGUE PATTERN 2945

SIMPLY SUMMER VOGUE PATTERNS

WHAT HAPPENS WHEN A SAVVY, SHY DESIGNER BECOMES THE STAR OF "SWEATS"? NORMA KAMALI, RIGHT, STAYS WHOLLY ORIGINAL

Horst

the KAMALI EFFECT

"forward" fashion, with pleasure

BY KATHLEEN MADDEN

Let there be no confusion: Norma Kamali does not dress followers of *The Official Preppy Handbook.* She also makes no Kamali-name sheets, towels, or perfume. This may be Norma Kamali's year, but that's surprising; in the annals of American fashion success, this offbeat, innovative thirty-six-year-old is writing her own chapter. She's a designer working from a New York boutique, not Seventh Avenue; a creator of one-of-a-kind or a-few-of-a-kind pieces, at couture prices; a maker and marketer of remarkable swimsuits; an acquired taste—one acquired, mostly, by a fashion elite. Her strongest influence, some would say, has been on other designers.

But then, last year, along came "sweats." Norma Kamali sold $11 million of them.

* * *

Last September, when Norma Kamali stepped to the podium at The Four Seasons restaurant to receive her Coty Award—a 1981 "Winnie," highest honors for fashion design—she was, as such things demand, dressed by Norma Kamali. She wore a seventy-five-dollar football-shouldered jumpsuit—grey "sweats" with a bomber shape. Says Kamali: "Sweatshirting is wearable by everyone. And if it has a little design added to it, it doesn't seem to intimidate people." Half the young women in New York this spring seemingly understood: exercise fabric styled with humor—as Kamali does it—can be surprisingly serious fashion or be layered, as a dancer might, for colorful effect. At times, it's locker-room crazy. But "crazy" on a happy high.

* * *

In the workrooms above her gallery-like boutique on New York's West Fifty-sixth Street, Norma Kamali's desk is a prim table in an open room; a woman works at a sewing machine near her. The staff—mostly young, mostly female, almost all dressed in some energetic mix of Norma Kamali clothes—are at yelling distance. No one's yelling.

Sitting at that desk, her dark hair in braids, her black sweatshirt dress topped by an ornate necklace, Kamali has the look of a spiffed-up school girl—working hard for an adult-like dignity. She speaks with the self-humor and savvy of a 'sixties street kid and *(Continued on page 193)*

Avedon

Dressing for night with drama Kamali's known for it. On Brooke Shields, *right:* a body-hugging black rayon jersey dress draped by two bright "sleeves." Fabric, Jasco Fabrics. Dress about $225, "sleeve" draperies, about $195 each. At OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. Details, last pages.

These six pages: Hair, Suga of Suga Salon; makeup, Joey Mills. Club Med chair, Triconfort, NYC.

Avedon

THE KAMALI EFFECT: A SENSE OF DRAMA... SPECIAL PIECES... TO WEAR AS YOU WILL

One-of-a-kind clothes, in the U.S., are rare . . . but they're a special Kamali talent. Here, her side-wrapping striped coat/dress/tunic: you can wear it alone or over almost anything (we put it over her red acrylic/Lycra unitard). Literally the only of its kind, it's one of a variety of new pieces Kamali's worked in hand-woven African cotton fabric. This coat, about $550, at OMO Norma Kamali, NYC. Details, last pages.

Mallet-Stevens chairs, Furniture of the Twentieth Century, New York

(Continued) says she's a New Yorker "to the core." New Yorkers are both generous and wary.

"I'm getting a lot of attention now," Kamali says, "but I think that passes quickly, and I'll be able to go about my business a little unnoticed for a while." In fact, she's most comfortable with a certain invisibility. "Different people know pieces of me; I guess, if they put it all together, they could get the scoop. I'm sure a lot of people have an impression of Norma Kamali much more spectacular than the real thing. I don't want to blow it for them." In her shop, she occasionally waits on customers, as any salesperson would; she was taken aback when a recent newspaper article quoted her height. It's 5'4", but she thinks bigger.

Originally, Norma planned to be a painter. Born Norma Arraez (her ancestors were Basque and Lebanese), she grew up in the Upper East Side of Manhattan near the East River; her father ran a neighborhood candy store. Norma's mother, a housewife, had a talent for sewing. In 1964, Norma graduated from New York City's Fashion Institute of Technology. For a designer who, today, works directly with cloth—cutting, shaping, never first sketching out—it's surprising: at F.I.T., she studied fashion illustration.

At nineteen, Norma married Eddie (Mohammed Houssein) Kamali, a student from Iran; and, a year later, they opened a basement boutique on East Fifty-third Street. They stocked it with kicky 'sixties Carnaby Street London things, with clothes from anywhere. Some came strictly from Norma's mind. You could take a piece of remarkable cloth to her, in those days, and fire her imagination. She'd make something individual, odd, and memorable.

Star clients discovered that (last winter Raquel Welch wore Kamali on Broadway in *Woman of the Year;* so, too, did Yoko Ono at this year's Grammy awards ceremony and *(Continued on page 271)*

THE KAMALI EFFECT: REAL COLOR ..."BODY" ...SUÈDE FOR ANY SEASON

From Norma Kamali, you expect a sense of effect: Here, she does it with remarkable color, unique shapes, the softness of suède (suèdes in bright colors are a Kamali trademark). *Left,* Kamali's suit: short, body-conscious, in bright turquoise, with snaps. Jacket, about $265; skirt, about $235 at OMO Norma Kamali, NYC. *Right,* Kamali's strong sense of shape, and it's a shape to watch for fall— longer (calf-length), lean, wide at the top: Kamali's suède coat-dress to snap closed or not, about $785 at OMO Norma Kamali, NYC. Details, last pages.

Beauty Note: This summer, with clothes in strong colors, look for tawny makeup shades. On Brooke Shields, *right,* Roselights shadow, Alfresco Brick lipstick, Tawny Brick rouge: all, Estée Lauder. Mallet-Stevens chair, Furniture of the Twentieth Century, New York.

Avedon

the incredib

NTHE GENEROUS LIFE

By Brendan Gill

No doubt history will concern itself chiefly with the public Brooke of the Vincent Astor Foundation—this small, trim, pretty woman indefatigably making her way through the streets of the greatest city on earth and observing at firsthand how best to protect and preserve its heritage of treasures, and, at the same time, how best to create new amenities on its behalf. Ever since 1959, when Vincent Astor died, Brooke has been the heart and soul of the Foundation, which her husband had set up for the general purpose of "ameliorating human misery." He had told Brooke little about the Foundation except that she was to be in charge of it, adding, "Pookie, you are going to have a hell of a lot of fun with the Foundation when I am gone." Brooke is sure that by "fun" he meant "satisfaction"; in any event, she has labored daily at giving away the Foundation's millions and has had as a reward both fun and satisfaction in equal shares.

For a long time now, Brooke and I have worked on various urban projects together and have had many merry times together, and I salute her now not alone for her writings and her philanthropies, but for the boon of her friendship as well. It is a marvel to me how unself-consciously she is able to bestow it, in spite of having become, as she says, "a monument in the name of Vincent Astor." Which leads her to an immediate postscript: "I don't mind being a monument, even though it sounds stuffy. I have seen too much and done too much not to be very contented with my lot. 'Don't die guessing,' cautioned Mother, and I hearkened to her words. I am not guessing. I have led a full life. Now at my age I want to enhance the lives of others by good humor and understanding. I want people to know that I really care for them."

From the beginning, Brooke set certain guidelines for herself and her trustees to follow. Since the original Astor fortune had been made in New York City and since five generations of Astors had contributed to the life of the city, the Foundation would spend its money entirely within the five boroughs. Moreover, the Foundation would offer no grants to individuals (such grants require a very large staff to carry out successfully, and Brooke wanted to keep hers as small as possible).
(Continued, page 199)

A VERY HAPPY WOMAN—AND WHY NOT?

By Amy Gross

Brooke Astor is a very very happy woman—and why not? The third wife of Vincent Astor, heir to one of the great American fortunes, she inherited from him in 1959 full responsibility for the Vincent Astor Foundation: seventy million dollars, give or take a few million—hers to give away.

So here she is, in her seventies, beaming with health, charm to burn, a social calendar that has her booked every single night for dinner, and, thanks to the Foundation, days so packed she was moved, one morning, to ask her secretaries if they thought she was the Bionic Woman. "They had me arriving at one place at 4:15, and leaving at 4:15 to reach another place by 4:30."

Now, another woman might not see the fun in running uptown and downtown, and sitting through meeting after meeting. Another woman might have hired someone to do the work, leaving her free to show up for ceremonies and gratitude. This route was, in fact, suggested—forcefully—to Mrs. Astor. But she resisted, in and out of court. "The reason I'm so engrossed in this Foundation," she says, "is that Vincent was a suspicious person. That he would leave me this foundation without any ties—I could spend it all on a home for cats if I wanted to—made me feel I have to be a *trustee.* I had to fight for the Foundation. And just think of the fun it is to give money away—wouldn't you like to do it?"

It is a wonderful irony that the fortune of John Jacob Astor, who had a reputation for miserliness, is now being dispensed with imagination, delight, and great generosity by a woman without a drop of Astor blood, whose only link to the family was a marriage that lasted only five and a half years. Out of a twenty-million-dollar estate, John Jacob Astor gave away only half a million dollars—$400,000 of which started the New York public-library system. *(Continued on page 199)*

Karen Radkai

le mrs. astor

Brooke Astor, *right,* wearing her Boys' Brotherhood Republic windbreak, with some of the members of this year-round program on New York City's Lower East Side for two thousand boys. "I'm prouder of this program than almost anything else the Astor Foundation has done," Mrs. Astor says. "I couldn't *not* do this for the city." *Opposite page:* Literary lion, symbol of the New York Public Library, to which the Vincent Astor Foundation has contributed major funding over a number of years.

(Continued) Finally, the Foundation would try to refrain from giving money to mere "bricks and mortar," since buildings almost invariably lead to further requests for funding. Brooke was interested in new ideas, not in new structures, and especially not in new structures housing old ideas.

Early in its existence, the Foundation gave heavily to the redevelopment of the Bedford-Stuyvesant section of Brooklyn; to play-parks on the Lower East Side and in Harlem; and to the Lenox Hill Neighborhood House and to the Henry Street Settlement. As the years passed, the Foundation also developed a program that Brooke calls "Supporting the Crown Jewels of New York City," the jewels being The Metropolitan Museum of Art, the New York Public Library, the New York Zoological Society, Rockefeller University, and the Pierpont Morgan Library. Many millions have gone to these seemingly rich and yet truly needy institutions, and further millions are unquestionably in store for them.

Gifts bestowed upon the so-called Crown Jewels are apt to make a loud noise in the press, but Brooke and her director, Linda Gillies, habitually spend many hours of research and discussion on projects that the Foundation has been able to bring into being or has caused to survive and flourish with the timely gift of only a few thousand dollars. One such comparatively tiny project is the provision of free care at the Animal Medical Center for pets of indigent old people; in this instance, Brooke has arranged for the project to be funded in perpetuity. She points out that old people tend to share their lives with old pets; one dog recently treated at the Center had reached the age of twenty-four—a Methuselah among canines.

Brooke takes care to study every project at firsthand; her appearances in the field are sometimes as unexpected as those of Eleanor Roosevelt in the early days of the New Deal, when a shout of "My God! Here comes Mrs. Roosevelt!" would be heard now in a threshing barn in Iowa and now at the bottom of a mineshaft somewhere in the coal fields of eastern Kentucky. I play over in the home movie of memory a couple of happy scenes with Brooke; in each case the setting is a group of old buildings threatened with demolition in the name of "progress." Down *(Continued on page 270)*

(Continued) "When he died, he was the richest man, colossally rich," Brooke says. "Twenty million in 1846—and the closest to him were people with two million."

Vincent Astor—John Astor's great-great-grandson—was singular among the American branch of the family in his need to serve.

"One reason I think Vincent married Brooke is that he knew, with her good mind she'd do with his money all the things he'd want to do with it." This is Lillian Gish, a friend of Brooke's since the 'twenties. "We met around 1925, but I can't remember whether it was in Baden-Baden or here. We were in the same group—Herman and "Dumpie" Oelrichs, the Vanderbilts, Elsie Woodward, all that. Brooke was very sought after—everyone always wanted her *there.* She hasn't changed. She's full of laughter. She has a pixieish quality—that humor is in her eyes, it's in her face. Everything has its amusing side to her. And that's a lucky nature, isn't it? And always, she's been very popular with men. She'd never tell you, but oh, I'd love to know how many people have wanted to marry her."

Brooke Astor, to a stranger, is a funny, radiant woman with an ironic intelligence, a delicious, almost mischievous laugh. Her style is so feminine—those chintzes, those flowers, the sense of light and lightness—you're reminded that her grandmother was southern and her mother was "a terrific flirt. I didn't approve of it when I was a child. I was very censorious, as I think people are when they have a flirtatious mother—I was sort of guarding the hearth. But I learned a thing or two from her," she says with a smile, and an actual toss of her hair. "I still like to go out, I still like to talk to men—why not?"

At the same time, though she says she's never been any good at mathematics, she has a fine memory for figures and will reel off "the million six" given to one project, the "five million—and worth it" to another, and, with as much pride, the "twenty-three *(Continued on page 269)*

THE INCREDIBLE MRS. ASTOR

The Chinese Court, *opposite page,* that was Mrs. Astor's gift to New York City's Metropolitan Museum of Art, a retreat, every stone and tile brought from China, inspired by her happy childhood years in China. *Below:* Brooke Astor with lifelong friend Lillian Gish in front bedroom of 1832 Old Merchant's House, New York City, which the Astor Foundation helped to restore.

Karen Radkai

THE INCREDIBLE MRS. ASTOR

At her white shingled, green-shuttered house on the outskirts of a small seacoast town in Maine, or in her polished New York apartment, Brooke Astor's touch is unmistakable; both homes reflect her wit, charm, and vitality. She dotes on animals, flowers, surrounds herself with them, indoors and out.

In Maine, the huge fenced-in flower garden is brilliant with snapdragons, delphiniums, cosmos, shirley poppies, marguerites, zinnias, day lilies, cockscombs, carnations. Fuchsias hang in baskets from tree branches, more flowers ring the bases of trees, circle the green lawn (a croquet player's dream) looking out on a quiet cove rimmed with pines; rare pink honeysuckle climbs up the lamp posts at the front of the house. Indoors, the living room: an (Continued on page 268)

One theme, two houses—the elements of a Brooke Astor room: In the Maine living room, *right*, an 1850 Victorian rug—a choice needlepoint of flowers and animals. In "the boudoir," *above*, a small sitting room in the New York apartment, and in the library of the Maine house, *below* (its character, in Mrs. Astor's words, that of "the vicar who married a rich wife"): collections of whimsical English porcelain animals. In all three rooms: Painterly bouquets of country flowers, sunny flowered chintzes. Of "the boudoir" with its very personal photographs, its porcelains, a medal bought at the Great Wall of China, Mrs. Astor says: this room isn't *decorated*, it puts together all the parts of my life."

THE INCREDIBLE MRS. ASTOR

Brooke Astor, *right,* at the door of her Maine house, where she's summered for twenty-eight years. With her, Jennie, her schnauzer. *Opposite page:* Against a background of flowers—Mrs. Astor's fabulous cutting garden—the sweep of lawn on a summer day, croquet wickets at the ready, the quiet cove beyond. *Inset,* bottom of page: Baskets of freshly cut flowers ready to be taken to the house for arranging. *Inset,* top of page: Back view of house with its flagstone terrace.

Karen Radkai

LENA

On the seventh day, God rested. And on the eighth day, He created Lena Horne. We believe in miracles. It's a miracle when a black woman of her generation breaks through to become Hollywood's first black beauty, sex symbol, singing star (her scenes expendable in early 'forties Southern movie houses); international cabaret star; Broadway star...rich, rich and cold, cold, frozen with controlled rage at the way she's used herself in being used. Then the real miracle begins, when she becomes a voice in the 'sixties civil-rights movement. Gone Hollywood, gone Broadway, gone her stylized ice-princess savvy, her sophisticated luxury-surface self. Found: a new, self-respecting Lena. Leap to the 'eighties when Lena, widow, grandmother, the grand survivor, sashays onto Broadway, proceeds to miraculize the toughest audience in the world for over a year, letting it all hang out, open out—singing, talking, even dancing her long-life, tumultuous story. Theater's never seen anything like it, could be it never will again. So it's Lena Day come June 30 when she's sixty-five (looks? maybe fifty!), when she leaves *her* Broadway. Next? America coast-to-coast, then the world. "Onstage," Lena told a reporter, "I'm not lying about anything."—L. L.

Avedon

LENA

Le Style Lena:

sensuous control, a gleamer smile,

firecracker energy,

and a marvelous way

with clothes

Lena Horne,
onstage and
on these pages,
in clothes by
Giorgio Sant' Angelo

Avedon

Jill

Everyone's idea of the American woman now: gutsy, intelligent, funny-vulnerable—trying to figure it all out. That's Jill Clayburgh on the screen. In real life, beatifically pregnant, never more beautiful, she's the star of another trend: the over-thirty-five-year-old career woman, ecstatic about becoming a mother. Of life after "Lily" (the daughter she and husband, playwright David Rabe, expect next month) is born: "I'll be the kind of mother who says 'you can do it if you want to badly enough'"

VOGUE'S
SEVENTH ANNUAL
AMERICAN
WOMAN
SYMPOSIUM

EDITED BY
LORRAINE DAVIS

YOU AND THE FAMILY

Whatever life you choose—single, married, with children or not—you have, and you need, a family. That family may consist of your parents and/or siblings, your lover, husband and/or children, other kin, or a skein of loyal and supportive friends who provide emotional ties to hold you together through life's stresses. We all require and can give the validation of family love.

This year, when The American Family's a political football and changing national policy is altering its possibilities, we asked seven people of varied experience and expertise to talk with us about where the family is heading in our country.

Is The Family an outmoded concept—stretched out of recognition by casual sex, easy divorce, and down-draft economics? Or is it the heart's best refuge—a place where you can be strengthened, delighted, enriched? Here, some of their answers, plus other clues to the future of the American family.

Grace Mirabella: What is the state of the American family today—how has it changed? Does the independence that is beneficial to women have a disruptive effect on the family? What will the American family of the future be like?

Estelle Ramey, M.D., *endocrinologist, professor, Georgetown University School of Medicine:* My own feeling in the matter is that, throughout their history, the Americans have been people who have broken ties in the expanded family—contrary to the Waltons and that sort of mythology of families that stay together generation after generation. The whole country was populated by people who first left their families back in Europe. They then began to move west; and each time they moved, they left behind core family groups that they probably would never see again.

The young people were encouraged in this country, right from the start, to take risks and to set off to find their own wealth, land mostly. That is, in my opinion, what the American family is really like; and what we're seeing now is simply another kind of movement within the American family.

There has never been, in the history of human beings, any other unit that has worked as successfully, in terms of the self-interest of the people involved, as some sort of a family structure involving parents and children in some relationship; so the family structure will survive. There is nothing to take its place that will work, that has ever worked.

Second of all, I think it's absurd to talk about whether the independence of women has hurt the family; that's quite irrelevant. There is no way for the family structure to survive economically unless women work. There is no way for the country to survive unless women work. We represent 43 percent of the total work force now.

So, if the Moral Majority were right, and women should go home and take care of children, this country would grind to a screeching halt: all the factories would close that are making electronic equipment—these itty-bitty hands, you know, are very good with the chips. The schools would close; there would be no teachers. The hospitals would close, and they almost have, as the nurses are going out on strike. Women can't go back into the home; and, even if they could, no family could survive economically in the future without more than one income.

Jewell Jackson McCabe, *director of government and community affairs for NYC's PBS-TV station, president of the National Coalition of 100 Black Women:* I think the Norman Rockwell image in *The Saturday Evening Post* of the American family is one that, if it ever did exist, clearly does not exist in large numbers today; and I think that one of the revolutionary aspects of the changing family has to do with the increasing numbers of single heads of households, namely women.

When you're talking about a work force where you have 52 percent of the women in this country working, then you certainly have an evolutionary process where women have aggressively moved forward in probably every aspect of that work force to support the growth of this country. Also you've got an increasing, and I think the figures are staggering, divorce rate in this country; so you end up with a large number of single heads of households.

You have, in your minority communities and the communities that I'm particularly concerned about, large numbers of young people who need all kinds of support services, a situation that brings forth a different kind of creative configuration: extended families, aunts and uncles, neighbors, women who have chosen to stay home and create the child-care setting for small pockets within the community. You have women who have chosen to live together and raise their families. You also have men who have chosen to live together and raise families.

I totally agree that it is a myth that the family is breaking up. If anything, I think that the family is coming out of the closet as the American *Families* as opposed to the American Family; we support one another. With respect to families, America is undergoing a revolution that I think is going to be exciting and will produce people who are more exposed to the cross section of this country's diversity than ever before.

Erica Jong, *poet and novelist, author of "Fear of Flying" and "Fanny," other books:* For me, both personally and politically, the great issue of the 'eighties is going to be who will raise the children. The women of my generation have liberated ourselves right into being exactly as oppressed as the black women who helped raise us when we were kids. In other words, we are making a living, raising kids, and trying at the same time to be lovers, mistresses, courtesans, all those other things and pretending that doing three jobs is easy somehow.

I think child care is a burning issue. We have a society in which we do not have child-support systems, in which your whole work world breaks down if the governess quits or the day-care center closes down. To be the mother of a young child and also earn a living is well nigh impossible in a society that doesn't recognize the need for day care, doesn't fund it, and in which almost nobody wants to be a governess or a nanny.

It is really a situation of crisis for most American women; and, although it is lovely to see movies like *Kramer vs. Kramer,* less than 3 percent of all men actually raise families or are heads of households and raise children. We are really talking about a single mother raising children and earning a living in a society that does not recognize her needs, in which there are no support systems for her, and in which the government less and less cares about the needs of *(Continued)*

& YOUR FAMILY WHAT'S NEXT?

(Continued) children: The existing day-care centers are losing their funding through budget cuts under the Reagan Administration; new ones are not being formed. Despite the unemployment in this country, very few people want the very significant job of child care. Even the very rich can barely afford or find stable people to take care of their children. [More about child care on page 87.]

So there is a crisis; and the crisis is really, I think, within us because we want to be good and caring mothers, and our notion of being good mothers is to be with our children a lot, a lot more than our work allows us to be.

I'm a novelist, I work at home. I can have breakfast, lunch, and dinner with my daughter and go back in my study to work; but within me there is always the conflict. Within me is the model of the person who gives her daughter a bath every night and reads her a story; outside is the career woman who comes to New York and does a symposium at Vogue. I find the stress enormous; and I wonder if I find that stress enormous in my very privileged condition, what kind of suffering is out there for other single parents? I think our country has to address itself to this question in the 'eighties in a very passionate way. Until we have women in government in large enough numbers to make their presence felt who will say, "No, you will not cut back on child care, you will not cut back on school lunches"—until we have those women, we have a mockery of this notion of loving children in this country that all our politicians prate about. We do *not* have a country that is nurturing to women and children, and that will be the great issue of the 'eighties, and I think there ought to be an armed revolution on the subject.

Alexandra Symonds, M.D., *psychoanalyst, on faculties of American Institute of Psychoanalysis and New York University School of Medicine:* I certainly agree that there's no substitute for the family, and it's not going to disappear. Even in countries like the Soviet Union, where they tried to break it up—they thought it was more revolutionary not to have a family—they went back to it; and in Israel, where they had kibbutzim, they've gone back to the family network. However, the family is, of course, going through change. Where is it going? I don't think any of us knows.

As to whether independence of women is destructive to the family, and the answer is no. As women develop more fully, they become healthier; and if they're healthier, then their families are healthier. Fulfilled women are better mothers because they understand their own identities, they understand the importance of their children's development.

In my career as a psychiatrist, I went through all those years of listening to typical case reports of how destructive mother's influences were to various patients we were talking about—the overprotective mother, the clinging mother, the intrusive mother. Mothers took an awful beating in psychiatry. But when you think about it, these were the times when mothers were at home. Remember those days? They didn't produce mental health. We had hospitals filled with thousands of patients.

These were the days when it was the so-called typical family with mother at home and father working, and I don't have to tell you what happened to women in those years; certain statistics will bear it out. For example, there are twice as many women depressed as men—I'm talking about clinical depression with psychiatric symptoms. An interesting study was done in Manhattan about twenty years ago and repeated in the same population within the last five years; the one group that showed an improvement in mental health were women in the middle years.

In another study, researchers showed that the happiest group of women today are married women who work; because these women are fulfilling themselves, have more self-esteem, and that relieves so much stress in the family. The mother who stayed home with her family had low self-esteem, as most women do.

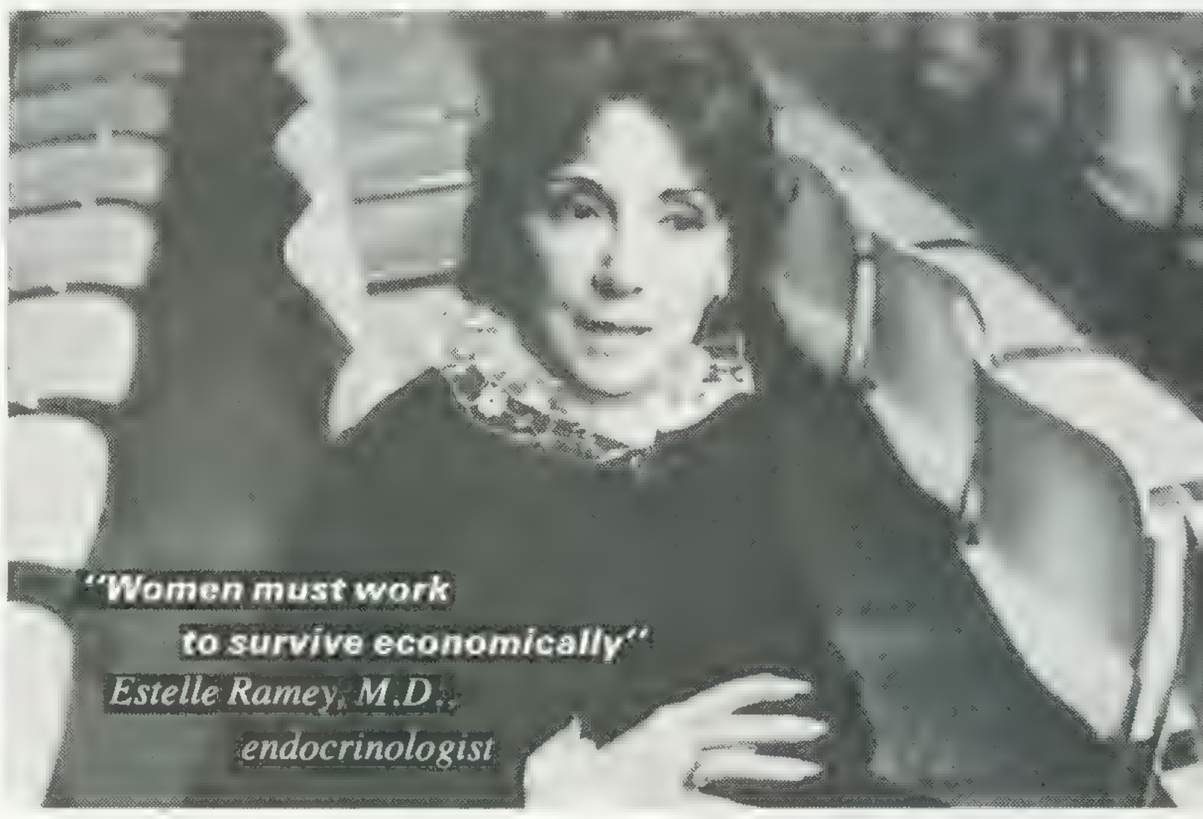
What has happened in the 'eighties is that, as women are developing, they're coming up against this problem: what are women going to do about taking care of the family now that they're out there doing lots of things that they like to do?

To me the fact that we don't have good child care is an indication that men have not changed. Women have changed; only a small fraction of men have changed. The people in power are not interested in women's development. They're not going to give women the conditions that make it possible for them to continue to advance because, actually, I think, most men would prefer to see the women not advance.

Women are competitors for men right in their own departments; men have always had other men as competitors, now they have to compete with women, too. Not only aren't men going to go out of their way to help women develop, but we are in the midst of a backlash right now where people like the Moral Majority and lots of other groups are actively trying to put women down, back.

What is the answer to this? Women do have to get into government and get into positions of power where they can make some of these decisions. That's one way that it can change.

For a single parent, it's tough, I agree; but if men had this problem, they would solve it somehow in a very active way because they would feel entitled. While women have advanced a lot, we haven't really gotten rid of that sense of insecurity and lack of entitlement; and therefore we fall back very easily into, "I'd better do this and I'd better do that, and give up this and give up that"—give up our progress. I think women have to stop feeling guilty about not always reading the bedtime story to their children.



Jo Franklin-Trout, *television producer who recently made a four-part documentary on Saudi Arabia:* I have the feeling, in talking to the friends that I have—who are mostly women in their thirties who are professionals; they're lawyers, they're journalists, they do TV and all of that—that there is a great deal *more* emphasis being put on having a family, now that women are not trapped by it. Independence has given people the breath of fresh air they needed to stand back and say a family is an enormously important thing, a family is an enormously satisfying thing. To say that everything does require effort, be it a career, be it a family, be it a relationship. Whatever efforts are necessary to do this are probably worthwhile.

What I hear back from the women that I know is not so much a policy question anymore as a management question. In other words, they've gone beyond, "Are men good, is a family good, is having babies good?" . . . *(Continued on page 214)*

Duane Michals

HOSTAGE FAMILY – FAITH AND EACH OTHER

EDITOR'S NOTE: *The 1979-81 Iranian hostage crisis made every American aware of the fortitude not only of the hostages but of their families. Moorhead Kennedy, one of the hostages who is now executive director of the Cathedral Peace Institute at NYC's Episcopal Cathedral of St. John the Divine, and his wife, Louisa, tell how their family's solidarity and religious faith aided them and their four sons.*

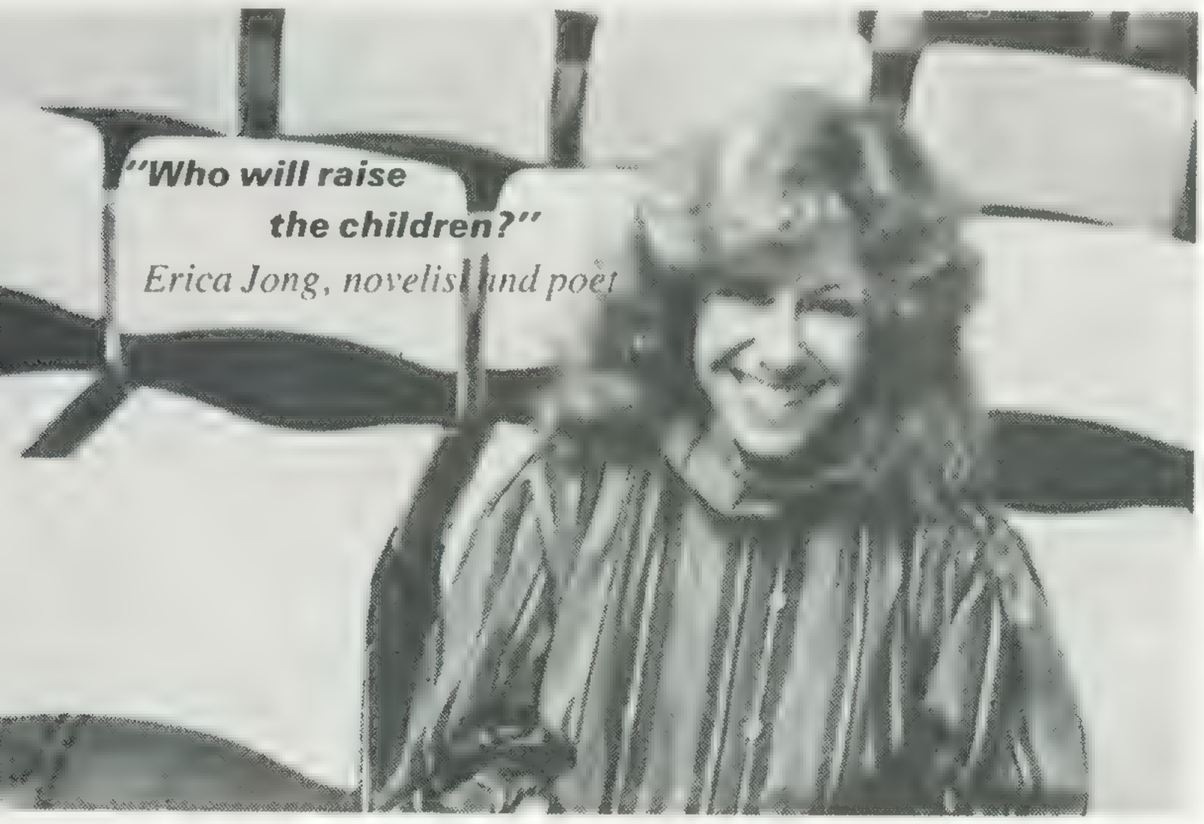
BY LOUISA KENNEDY

The initial misgiving that overtakes us when we face a period of great stress and crisis is that we feel incapable of handling it. We feel weak, fearful, alienated—in short, overwhelmed with self-doubt and inadequacy. All through life, the lessons tend to be: "Do your own thing!" "Be independent!" What a shock it is, then, to feel honor-bound to follow these dicta and to realize that they have no place in our real feelings. The secret reality is that we need not, *should not* feel we have to face crisis alone. No individual is omnipotent. The secret of getting through severe stress is to turn to others, to communicate. Listening to, and relating to, others is what truly releases our own capabilities and ensures our best chances of survival.

Our older boys were attending college and our youngest was a new boy at a boarding school at the time of the embassy takeover in Teheran. They all had heavy workloads to deal with on top of the burden of anxiety about their father. We talked at length about it. My sons and I agreed that their father would come through the experience and be the better for it no matter how long it lasted. We also agreed that the rest was up to us. We cared terribly that we not let *him* down. We wanted to be a credit to him.

Our frequent family discussions became forums in which we shared our worries and individual concerns while we kept our separate lives running as normally as possible. The boys applied themselves to the usual school problems, saw their friends, and avoided the press. During the fourteen months of their father's captivity, their academic marks all soared. Generally, the period became a time of great productivity and growth for the entire family.

Human beings are built to be tribally oriented. Families—parents, brothers and sisters, aunts, uncles, cousins, sons and daughters—are the traditional support system in both hard and happy times. In our more mobile modern society, other interaction groups can still preserve the family function.



"A family is enormously satisfying; there's more emphasis on having a family now that women don't feel trapped by it"

"Families are the traditional support system in hard and happy times. Support for one another opens us to God's strength"

During the hostage crisis the family association known as FLAG (Family Liaison Action Group) provided the hostage families from all over the United States with a structure in which to draw together publicly and privately in our prolonged common misfortune. This multi-layered interrelationship—much like an extended, supportive family—fostered independent survival in solid and positive ways. Getting to know each other, working together, sharing our feelings and sympathies turned even the problem that we were from different locales and diverse backgrounds into a strength factor for what might, conversely, have been an unguided collection of lonely, inhibited, and debilitating vigils at cross purposes with our goals. The same reinforcement can be found through membership in churches and synagogues, "whenever two or three are gathered together in My name." The very act of support for one another, in groups and families, opens us to the strengthening that only God can give.

BY MOORHEAD KENNEDY

The realization that people are not built to be independent or omnipotent, that they need the reinforcement of family and group leads logically to the recognition of a need for spiritual reinforcement. The hostage experience, with its curious reenactment of the oldest religious rites—the sacrifice of the few for the many—tapped spiritual feelings that many Americans did not realize they had.

My own deepening faith, as I gained inner strength from a situation in which I was powerless, led me to realize how basic it is to maintaining the family.

Dependence ceases to be weakness. Sacrifice ceases to be advantage taken. And love—concerns for the welfare of another as much as oneself—becomes central to one's life. ▽

(Continued) to thinking that "Yes, these *are* very enjoyable aspects of life and how do I now go about managing my time so that they actually work well together, so that the pieces fit together, and so that various aspects have enough time devoted to them so that they function well?"

And I've been interested in the solutions that many of the professional women who are in their thirties are coming to, women who have options in front of them. Many of my friends now seem to have arrived at a point in their careers where they can make some demands upon the system. A woman may be a lawyer who can say to her firm: "Look, I'm good, you don't want to lose me altogether. I am going to have a baby, and here are the hours that I'm going to insist upon."

I hear women making intelligent demands. A friend who is an editorial writer for *The Washington Post* saying: "I'll work three days a week for the first six months after I have a baby, and then I'll figure out what kind of a schedule I'll have." Another friend who is a lawyer had a baby and said, "I'll work only in the afternoons, continue with my clients in that way."

I think those are intelligent decisions. You can't work full-time the minute you have a baby and take care of the child as well—there's really only so much that a person has to give.

On the question of guilt on the part of today's working mother, I think it's kind of interesting to look at what the women really did do with their time in past eras when they were at home. I remember the sort of very unhappy woman of the 'fifties who did what Dr. Spock said. She stayed at home and raised the children, but I also remember a lot of children who wished their mothers had gone some place else and done something else.

I think the key question in front of many women now is allocation of time, what's receiving what amount of time and energy. It's interesting to look at this historically; in the past, women who were not well off had enormous demands on their time. They were not sitting there rocking a cradle day in and day out; it was quite the opposite.

These women probably had quite a number of children, no assistance whatsoever, technology had not advanced to the point where anything in the house moved easily. Food was difficult to cook, things were tough to clean, and the housewives burned up an awful lot of time trying to accomplish those ends.

The women who were richer lived under a very different ethic; they did have care, they did have nannies, they did have governesses, and so their actual input into the minute-to-minute, day-to-day care of their children was, I think, something that we sort of have a myth about now, a false illusion that *they* were there day and night rocking the cradle. In other words, the guilt-ridden professional woman of today is, I think, comparing herself to a standard that never existed.

And I think that women now do have better choices to make because of professional careers; they're making more sophisticated choices about how to allocate time. I find that the time spent with the children by women in these situations is very well thought-out quality time by very comfortable, loving mothers.

Paul Goldberger, *architecture critic, The New York Times:* I'd like to say some things in general as a parent and as the husband of a former single parent: I think men have changed. I think they haven't changed yet in a way that is statistically significant, certainly not in terms of the single-male parenting referred to earlier; there are very few of those. But I think the roles of men within parental couples in a certain rapidly expanding professional class have been changing.

There is nothing more anomalous today than the experience I had at dinner at a home in which a very young husband, the father of a three-year-old and of a newborn baby, said with considerable pride that he did not play any parenting role whatsoever. He loves his children, he cuddles them, he hugs them; but when they have dirty pants or problems he sends them to his wife.

What was interesting was not the comment but the squirm that you could feel all the way around the table, to the point where it simply stopped conversation dead. Five years ago, such a comment would have just been passed right over and, in fact, probably agreed to by a number of people. The remark was still made today, but it was received with such embarrassment that it was clear that certain things are beginning to change.

We've talked about an assumption that there once was some idyllic, perfect thing called the old-fashioned nuclear family—the father breadwinner, the mother child carer. I don't think it ever really existed. Certainly statistically it existed, but did it exist in that idyllic fashion?

I think that family had a kind of tension of its own, that the generally unfulfilled nature of most women in such roles created a degree of stress that, while not identical to the stress and tension we're coping with right now, was a rough equivalent. In fact, if anything, I think we've exchanged the tension between women's working lives and their family roles for the terrible boredom that existed in this presumably idyllic 'fifties family.

It seems to me that women today are working not to get out of families at all but, if anything, to keep the traditional family together.

I wonder a lot how much easier it is for us to be a reasonably conventional professional couple in which we both work at very demanding careers; as we become a family, we also become not two people huddled against the world—as my wife and our son once were—but a sort of large ongoing corporation, a large institution that requires much more in the way of support services, much more to juggle, much more to make it work. And the pressures that are upon us as a family, while I feel they're worth putting up with because there's no other way to have what we want, I don't suspect are significantly less than the pressures that were upon my wife as a single parent in the years before we were together.

On the question of spending time with a child, I agree that it's not a question of guilt and obligation as a parent but of desire. When the father of one of my son's close friends died, my son was distraught. It was the first time in his twelve years that death has come close to him in such a way. He called me at my office and had a long talk about his role as a friend of a bereaved person.

And there was no sense there of conflict or confusion, simply it seemed logical that I should interrupt a meeting and spend the time on the telephone with him. I didn't feel in so doing that I was doing anything special or unusual. That seems to me to be the kind of *ad hoc* balancing of

Duane Michals

one's time that is increasingly falling to men as well as to women.

Maureen Orth, *writer and anchorwoman of cable TV's "Newsweek Woman":* I have been looking at some of the latest statistics and I think the future of the family in many ways is very bleak. One out of two children being born today in the United States will be living some time before the age of eighteen in a single-parent household, usually headed by a woman. One out of three being born today will be on welfare before the age of eighteen.

One of the fastest-growing poverty groups in this country is the elderly women. If the changes continue at the same rate as they have in the last ten years, in twenty years almost every person below the poverty line in this country will be either a single woman head of a household, or one of her children.

What we are creating in our society today is a permanent underclass of which 50 percent are women and *(Continued)*

"Women's independence won't hurt the family; as women develop more fully they become healthier, then their families are healthier"

FAMILY ECONOMICS: WHERE THE MONEY GOES

BY LISA GUBERNICK

Even in these inflationary times, there's a new path to affluence: two incomes. Dual-earner families constituted 60 percent of all those with incomes over $20,000, according to 1978 figures from the Department of Labor. In 1980, incomes for households in which both spouses worked averaged $27,745, over $7000 more than for families where the husband was the only breadwinner.

The wife's salary accounts for one-third of family incomes over $25,000 in which both partners work, even though working wives earn only 60 cents for every dollar made by their spouses. The wife's additional salary has been responsible for the overall rise in family earnings over the last decade; Department of Labor figures reveal married couples' incomes nearly doubled between 1970 and 1978, whereas men's salaries alone increased scarcely 50 percent.

According to economist Sandra Shaber of Chase Econometrics, "When a wife's contribution to the family income was small, the husband alone took responsibility for expenditures; now that's changing, decisions will reflect needs of both."

"The wife's additional salary has been responsible for the rise in family earnings in the last decade"

Significant portions of many working women's salaries go to pay for child care. With over 58 percent of mothers with children under eighteen in the workplace and 49 percent of mothers with children under six on the job, it's no surprise that consumer values analyst Ann Clurman, vice president at the marketing research firm Yankelovich, Skelly, and White, has pegged child care "a hot issue in the 'eighties." Sheila Kamerman, Ph.D., a professor at Columbia University School of Social Work, who has recently completed a book on the subject, estimates that the cost of child care has doubled over the last seven years (more about this on page 87).

The same years have also seen a steady decline in the perception of public education, and consumer analysts believe private-school tuition is frequently paid out of a second paycheck. The overall cost of raising a child eats up a healthy portion of both parents' incomes. The Urban Institute appraises eighteen years of moderate-standard-of-living child raising at $72,894. More liberal estimates (Ivy League tuition easily runs up an over $10,000 annual bill) range up to $250,000 for each child.

What else do families do with their money? With the price of a single-family home averaging $83,000 last year, a wife's income is often crucial to paying the high price of privacy. A U.S. League of Savings Associations study reveals fully two-thirds of first-time home-buyers relied on a second income in order to afford the purchase. And consumer experts believe two-earner households spend proportionately more, overall, than their one-income counterparts. Families with a working wife eat out more often; and, when they do eat at home, they tend to cut preparation time down by using convenience foods and microwave ovens.

One interesting aspect of two-earner families is that their median age is 37.5, seven years younger than single-worker households. Economist Sandra Shaber says, when they reach their peak earning years, "They'll be an affluent group with spending patterns very different from those of a generation ago." ▽

(Continued) 40 percent are children. The other 10 percent are chronically unemployed men. And yet we have an administration that is setting a national agenda today which is a massive denial of reality.

I think that the budget cuts that we've just seen are really turned against women and children, and I don't think the so-called average citizen of this country understands what's going on. One of the great triumphs of the New Right has been to make people believe that feminists are totally disconnected from family concerns. The image of the family the New Right perpetrates is something that simply does not exist. The statistics say less than 12 percent of all families consist of the traditional working father, non-working mother, with children under eighteen living at home. So, while feminism has changed people's consciousness, it really hasn't changed the position of women overall that much. Women in the government earn 72 percent of what men do; women in the private sector earn 62 percent—so that's how you get the statistic 60 cents of the dollar. Women with four years of college earn less than men with an elementary school education.

We have no support system in our society for day care; and now they're taking money away from feeding programs for pregnant mothers, even though the studies show that a dollar spent on this program saves them $3 in medical bills later.

Why? Because men are held in much greater esteem in our society than we are, according to this political agenda. So I think that it's important that we recognize this reality that's right in front of us. Unless we understand this, and unless we are willing to stand up as women and say we don't want this kind of society, this is in fact what the male agenda will dictate.

Ms. McCabe: This current Administration is trying to turn back the clock some forty or fifty years of civil rights, human rights, principles that have been fought for and developed. Certainly if anybody had told me that the Voting Rights Act was going to be attacked, I would have laughed in disbelief. Certainly if anybody had talked about a major cut in regard to the social programs you have so accurately identified, I would have been further surprised. But this is a caring country, and it was approximately 26 percent of the electorate that put the men who are currently in Washington in office.

We have a process in this country by which we can change things for the better, and in other countries in this world they certainly do not have that same process. It's up to us who care and are sensitive and are aware to make this movement occur.

I do not know if I would talk about armed revolution, but certainly I would talk about organizing, as I head a national women's organization and understand the politics of special interest and understand that in this country we have made some dramatic changes to improve the quality of life. Those of us who are a part of women's organizations, or any other kinds of organizations that care about policies, human rights, etc., have a responsibility to look to those forums for a chance to make our needs known in an effective way.

Dr. Ramey: What we're seeing now is very interesting. We're lengthening life spans, and women's natural biologic strengths are manifesting themselves increasingly as both men and women live longer. So, at the present time, for every 1000 women over the age of sixty-five, we have 650 men. By about ten years into the next century, if things go as they have been, it will be 500 men over sixty-five alive for 1000 women because women are constantly increasing their lead.

And, curiously, as women go into the labor market to fight—and I agree that the stresses and strains are incredible when a woman tries to work at a job as well as at home—you would intuitively expect that the health of those women—I'm not talking about mental health, I'm talking about physical health—would deteriorate. Not so. The most recent studies have shown that women who work and have families are the healthiest women in the country.

What are we going to do about keeping men alive longer? Because it's also been shown that men and women stay alive longer when they live together as a unit, and they cost the society much less than putting them in nursing homes. So that we have a curious problem as feminists: it is to our great advantage to see to it that men live longer. They're very fragile creatures basically.

If the Administration that we have now were to look at its budget in terms of payoff in five years, not just in terms of the 1982 election, they would recognize that the cuts that they're making are so counter-productive that the next President is going to be faced with a much greater problem in health costs.

We have a male-run society in which men are dying much earlier than women, which is not the ultimate end of the Reagan Administration, I would assume. They're cutting the budget on all things that would keep men alive longer, as well as keeping women and children alive longer; and, when I suggested this to one of the men in the Administration, he said he felt that the question of men and women's lives and how long they lived was in the hands of God.

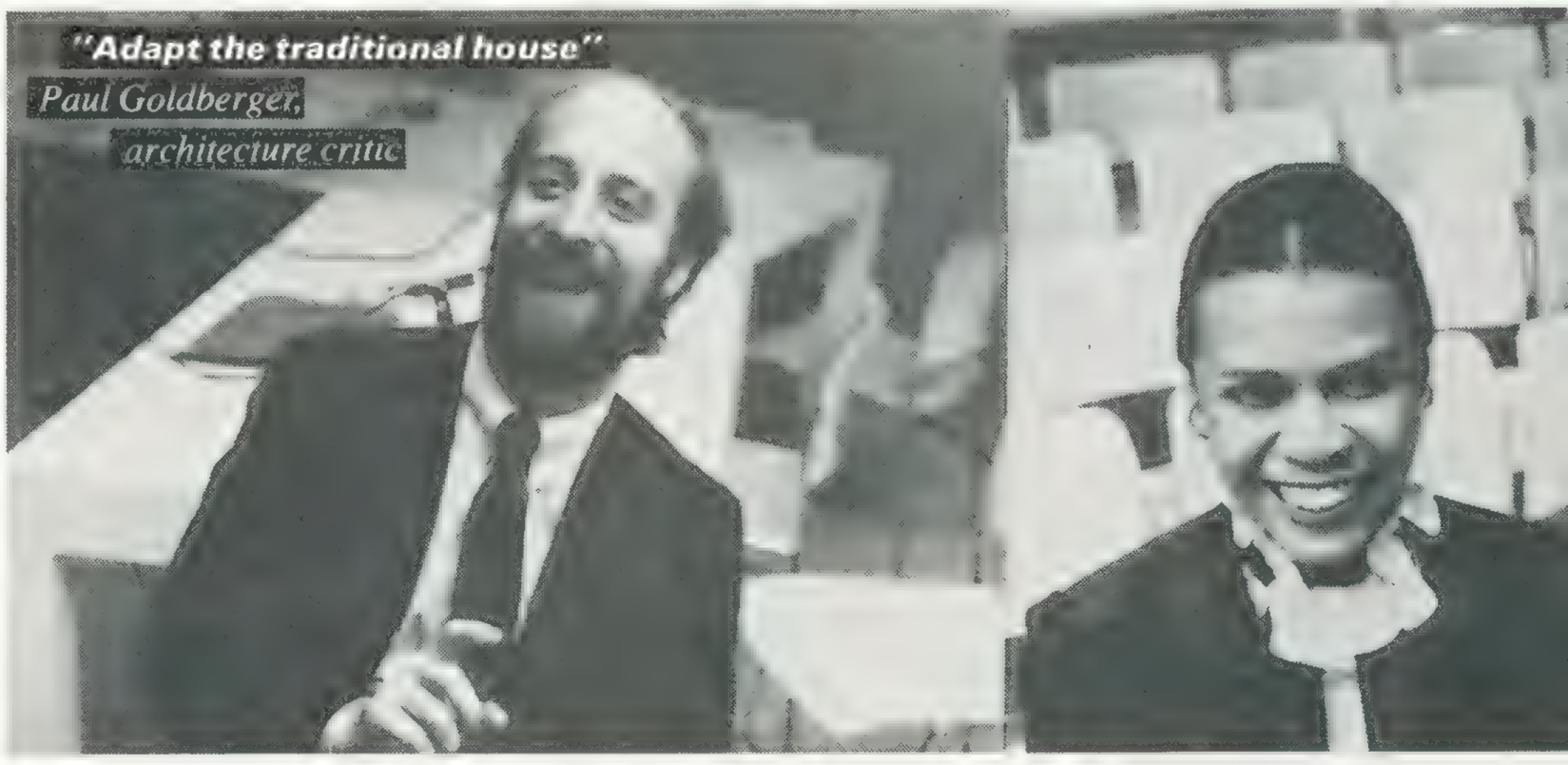
Mr. Goldberger: We agreed that men were powerful but we never said they were smart.

Dr. Symonds: There has not been enough characterological change; both men and women need to move forward—with free choice and more variety in their personalities, so that sometimes husbands will be home, sometimes wives. We still have this basic separation in which women are the ones who are taking the responsibility for the children, the nurturing process comes primarily from women.

This is why women can be cut out of the budget, and why there hasn't been more protest about the welfare cuts: because women for thousands of years have been victims, have been second-class citizens, have been pushed around—and this is more of the same.

What we need is really a basic change in selfhood for women. Men are still running the country and running the world, and they're still putting women down—and I think that's the big issue.

When people experience a disaster of any kind—and studies of earthquakes, floods, fires have shown this—the first re-



Duane Michals

action is amazing. When researchers went in and interviewed people whose homes had been destroyed by floods or other castastrophes that they had nothing to do with, the most typical reaction was, "I'm being punished, God is punishing me, what have I done wrong?"

This is the reaction of people to disasters, and this is the same reaction I found in my studies of violence against women. And when I said women feel too much guilt, I meant deep, profound guilt. "I'm doing something wrong to be in this position."

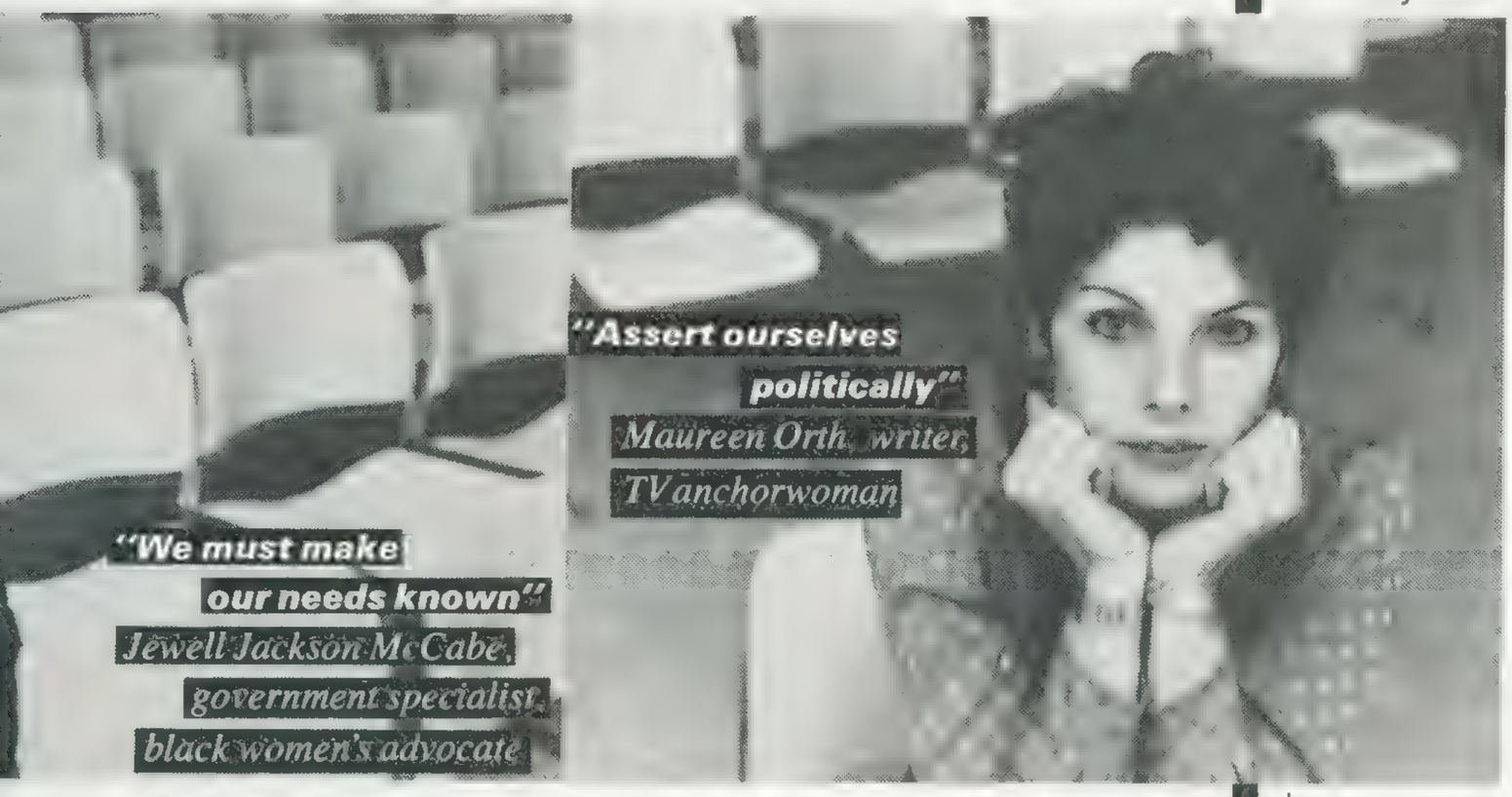
Ms. Orth: I think it is very important to realize how alone most women still feel as single parents or in caring for their aging mothers; whatever they're doing, they don't feel there's really anywhere to turn. They still haven't networked, if that's the right word, with each other that much. One of the most important things is to have women understand that just because a family isn't the *(Continued on page 266)*

THE LATEST ON LATE PREGNANCY

BY NANCY AXELRAD COMER

A study conducted by French scientists, appearing last February in *The New England Journal of Medicine,* reported a precipitous decline in female fertility from the age of thirty-one to thirty-five, with a less sharp decline over the remaining childbearing years. This was not necessarily news to obstetricians (and the study has generated a great deal of controversy), but it alarmed many of their would-be patients who'd considered the years from thirty to thirty-five to be their period of grace in making a decision about having a child. In the past ten years, the number of women over thirty who are having their first children has more than doubled. What else is new?

- Recent studies suggest that women over thirty have a higher risk of miscarriage than women in their early twenties, an 18 percent smaller chance of conceiving after one year of trying, and a greater chance of a multiple birth.
- Many, though by no means all, businesses are complying with the Pregnancy Discrimination Act of 1978 by treating pregnancy like any other disability.


"Assert ourselves politically"
Maureen Orth, writer, TV anchorwoman
"We must make our needs known"
Jewell Jackson McCabe, government specialist, black women's advocate

- It's become fairly standard protocol for a woman over thirty-five to have amniocentesis early in the fourth month of pregnancy to test for chromosomal abnormalities in the fetus, neural tube defects such as spina bifida, and metabolic disorders such as Tay-Sachs disease.
- Some form of genetic counseling is being sought—and found—by parents-to-be who are over thirty almost as readily as prepared childbirth classes.

"Some form of genetic counseling is being sought—and readily found—by parents-to-be who are over thirty"

- Pregnant women over thirty, and particularly women over thirty-five who are having a first child, may still be considered high-risk patients. Older mothers are watched closely throughout pregnancy and advised to choose an obstetrician and hospital capable of handling complications should they occur.
- Many obstetricians are *requiring* that their older patients take prepared childbirth classes to lessen the need for or to delay medication during labor because of its attendant risks.
- A recent study of over 2700 women confirmed that the older you are, the more likely you are to have a Cesarean birth. The risk at age thirty-five may be almost double what it is at twenty-five. Age itself is not the cause but the presence of other risk factors that cause doctors to intervene sooner in the pregnancies of older women—abnormal fetal position (such as breech), abnormal labor, fetal distress. The Cesarean rate for all women has increased by 300 percent over the last ten years.
- Fathers-to-be who are over thirty are being studied by a number of research teams for their contribution to chromosome and other fetal disorders, since quality and quantity of sperm are as likely to decline as the ovum, especially after age forty.
- In spite of these cautions, George M. Ryan, Jr., M.D., retiring president of the American College of Obstetricians and Gynecologists, said, "The vast majority of women in their thirties can have normal pregnancies, normal deliveries, and healthy children." ▽

"Children of a working mother in general turn out to be more independent children and more successful children"

STAR OF THIS SPRING'S MENU
SUMPTUOUS SAVOY CABBAGE
STUFFED WITH LOBSTER,
GARNISHED WITH BELUGA CAVIAR.
RECIPE, PAGE 119

A VERY SPECIAL PLACE

THE FOUR SEASONS, BY BARBARA KAFKA

Susan Wood

People who make
The Four Seasons
the remarkable
restaurant it is:
owners Tom Margittai
and Paul Kovi
(this page, far left),
with executive chef
Seppi Renggli
(opposite page,
far right), and their
talented staff—
the supporting cast
the owners have
brought to polished
professionalism
in the tradition of
all great restaurants.

Pastry chef Bruno and assistant prepare all of the breads—including the Pool Room's miniature croissants, the Bar Room's dome-shaped crusty rolls.

The Four Seasons sits in its Miës van der Rohe-Philip Johnson premises just as handsomely and classically as it did when it first opened its doors twenty-three years ago. But, for those of us who frequent it, the pleasure is more that of a neighborhood bar and tactfully sybaritic respite from the harried day, tempting us with the apparent ease of its light and constantly renewed food, than of a brilliantly

A VERY SPECIAL PLACE

The freshest, the best, the most luscious arrives from around the world

maintained institution. We are, of course, grateful for the high open spaces and the beautiful non-intrusive luxury, but we care more that we are known and greeted, and served what always seems to be the perfect meal, the perfect wine. It is this combination of ease, civilization, and pleasure that makes the restaurant unique.

Maintaining a flowing combination of classicism and innovation with what seems to be effortless attention is the result of the highest professionalism in the people involved. In a restaurant of this size, not one or two but layers and layers of them working together. It is a performance as complicated as in any theater—in some ways, more complicated because it must have daily and nightly variations and keep changing in order to stay the same.

The reward is that they all want to come: the famous regulars with their habitual tables at lunch; the fastidious French who have been assured by the prestigious *Guide Gault-Millau New York* (Agence Presse-Loisirs) that this is one of the two finest restaurants in New York, the travelers who come to see a landmark of our time's consumer culture. The serious eaters and drinkers come assured that, whether at a gala spectacular such as the exclusive Foursome Dinners (celebrations of the change of seasons and their special menus), or the annual Barrel-tasting dinner (given each year to show off currently fabulous California wines), or at an ordinary night's dinner for two, they will have an original, impeccable, beautifully served meal.

The style that has been established for all of this is a kind of classic modern American one. It calls freely upon all of the world's various ingredients and traditions, assembling them into a new and elegant whole. The alchemists, the transmuters, are the owners, Tom Margittai, Paul Kovi, and chef Seppi Renggli. Their tradition is Joe Baum, one of The Four Seasons' founding spirits; James Beard, America's dean of food writers; and Albert Stockli, The Four Season's original chef. Their future is the young people they train, such as Alex von Bidder, manager of the whole restaurant, Hitsch Albin, the restaurant's kitchen chef, and Julian Niccolini, manager of the Bar Room and banquet manager.

The daily process that permits The Four Seasons to work so beautifully is partly conscious and partly habit. Each day, either Paul or Tom carefully goes over the reservations for the meals deciding who will sit where

and near to whom. As with a good hostess, they must know who will be flattered by what company and what proximities must be avoided at any cost, balancing the sparkle of a visible celebrity at a visible table against desires for privacy and subtlety. Then there are friends and regulars, not so famous, perhaps, but cherished for their own qualities and for reliability. They certainly must not be slighted. At the meal itself, there is the greeting, without intrusion, of all the people they know, the building of good feelings and ties to future meals. There is the constant, unobtrusive surveillance of every nuance of service: Is the order being taken quickly? Is the waiter standing straight and tall? Has a scrap of paper fallen to the floor? Above all, do the customers seem to feel content and well-treated?

The Four Seasons prides itself, quite rightly, that the staff is trained so well that everyone, from the busboy

Case upon case of perfect wine

up, can answer any questions. However, slipups do occur. One day, a customer stopped a busboy and asked: "Where's the Pablo Picasso?" (referring to the famous stage curtain created by Picasso in 1919, for Diaghilev and Massine's ballet *Le Tricorne,* that hangs between the two dining rooms). "I'm sorry," said the helpful busboy, "he's off today." Even a landmark has its endearing foibles. *(For special Four Seasons recipes, easy to make at home, turn to page 119.)*

Barbara Kafka *is head of Barbara Kafka Associates, food and restaurant consultants in New York City. She is the editor of "The Four Seasons" cookbook (written by Tom Margittai and Paul Kovi, with chef Seppi Renggli's recipes), and author of "American Food & California Wine" (Irena Chalmers Cookbooks).*

Susan Wood

FA

LL'82

WHAT'S COMING... WHAT COUNTS

Starting on these ten pages, the looks for fall that really count.

- The key characteristic: a pervasive, strong sense of finish
- New proportions. A short, narrow line below a soft, roomy top. Or a long, narrow line. Narrowness is always part of the picture
- A variety of lengths. What matters: not how length relates to the knee; but how it relates to the line, shape, proportion
- A focus on polished "total look" dressing. Newest: Coat dressing
- The blouson-jacket suit. Soft tailoring, day into night
- Short dresses for "big" evenings. If a dress is long, it's narrow
- Everywhere, in everything: versions of "le smoking"
- Black, dark colors everywhere; brights used in unexpected ways

LUXE AND ORNAMENTAL CAN BE POLISHED, LOW-KEY. PROOF: GEOFFREY BEENE'S PYJAMA THE DECORATION'S IN THE LACE AND SILK CHARMEUSE FABRICS, THE RICH JEWEL COLORS. ABOUT $4400. LATE SEPTEMBER AT MARTHA; CYRELD, BROOKLINE MA; BALLIET'S; FROST BROS. THESE PAGES: HAIR CUT, STYLED BY JOHN SAHAG; MAKEUP, VINCENT NASSO. DETAILS, LAST PAGES. . . . *BEAUTY NOTE:* THE KEY TO APPEALING MAKEUP: RICH BUT SUBTLE COLOR. HERE, A BLEND OF CHANEL'S FRENCH PEACH AND PINK LIPSTICKS.

Marco Glaviano

WHAT'S COMING.. WHAT COUNTS

GEOFFREY BEENE'S LIVE-IN RAINCOAT AND DRESS–LONG, LEAN, LOOSE

THE COAT: KHAKI-COLORED COTTON CANVAS (ABOUT $590). THE DRESS: CHARCOAL GREY WOOL JERSEY WITH A DETACHABLE COWL (ABOUT $990). FABRIC, JASCO FABRICS. SEPTEMBER AT ALTMAN'S; CYRELD, BROOKLINE MA; RICH'S. HAIR, OPPOSITE PAGE: STEPHANE LEMPIRE FOR JOHN SAHAG.

WHEN YOU START WITH A TOTAL LOOK–A COAT-AND-DRESS OR A NEW SOFT SUIT–THE FINISH IS BUILT-IN

ANOTHER LIVE-IN LOOK:
JOHN ANTHONY'S SUIT

A BIG, ROUNDED LEATHER BLOUSON JACKET OVER A HIGH-NECKED SUÈDE BLOUSE, A SHORT, SLIM WOOL SKIRT. ALL IN A LUXE REAL NAVY. ABOUT $2400. AUGUST AT CYRELD, BROOKLINE MA; LILLIE RUBIN-SOUTH & WEST; SAKOWITZ. TO ORDER AT SAKS FIFTH AVENUE; I. MAGNIN. LES MUST DE CARTIER WATCH. DETAILS, LAST PAGES.

Marco Glaviano

COATDRESSING: ALL PARTS WORKING, FROM HALSTON

HIS GREEN WOOL THREE-QUARTER COAT, CUT LIKE AN ELONGATED, CURVED RIDING JACKET OVER A MATCHING SHORT, FITTED SPENCER JACKET, BOWED SILK JACQUARD BLOUSE, AND NARROW WOOL GABARDINE PLEATED PANTS. HALSTON ORIGINALS. ABOUT $1850. LATE SEPTEMBER AT HIRSHLEIFER'S, MANHASSET NY; MONTALDO'S; BALLIET'S. TO ORDER AT BERGDORF GOODMAN; SWANSON'S ON THE PLAZA; SAKOWITZ. DETAILS, MORE STORES, LAST PAGES.

Marco Glaviano

THE COAT: A MAJOR PLAYER IN EVERYTHING THIS YEAR ... WORKED OUT ALWAYS FOR A TOTAL EFFECT

COATDRESSING STARTS WITH A RAINCOAT, AT CALVIN KLEIN

AN INVERNESS TRENCHCOAT—COTTON POPLIN LINED IN WOOL (ABOUT $380), OVER A NEW SUIT: HIS LONGER WOOL SAFARI JACKET (ABOUT $390), WHITE SILK CRÊPE DE CHINE BLOUSE WITH A SATIN TIE (ABOUT $170), AND NARROW GREY WOOL FLANNEL SKIRT (ABOUT $150). AUGUST AT SAKS FIFTH AVENUE, NYC; JORDAN MARSH, OMNI FL; GIDDING-JENNY; HUDSON'S; DAYTON'S; I MAGNIN. LES MUST DE CARTIER WATCH. DETAILS, LAST PAGES.

THE BIG CHANGE FOR EVENING: AN EMPHASIS ON SOFTNESS, ON NARROWNESS... THE NEWS OF SHORT AS WELL AS LONG FOR MAXIMUM EFFECTIVENESS

FROM BILL BLASS: A BIG EVENING DRESS–THAT FOLDS UP!

HIS KNOCKOUT TWO-PIECE SILK JACQUARD: THE TOP—EASY AS A SWEATER; THE SKIRT—WRAPPED LIKE A SARONG. BOTH, HELD WITH A CONTRASTING, DEFINING HIP SASH . . . PATTERNED IN A TIGER PRINT. FABRIC BY ABRAHAM SILK. ABOUT $1830. LATE JULY AT SAKS FIFTH AVENUE, NYC; MARTHA, PALM BEACH AND BAL HARBOUR; NEIMAN-MARCUS.-TO ORDER AT I. MAGNIN.

AN UNEXPECTED ALTERNATIVE: BILL BLASS'S NEW SHORT DRESS

HIS NARROW-FALLING, ABOVE-THE-KNEE EVENING DRESS, SHAPED LIKE AN ELONGATED T-SHIRT. A SUBTLE DAZZLE: THE DIAGONAL PLAY OF METALLIC TIGER PRINTS, METALLIC LOW-SLUNG HIP SASH, OF SILK SATIN (FABRIC BY ABRAHAM SILK), ABOUT $2020. LATE AUGUST AT SAKS FIFTH AVENUE, NYC; JOHN BALDWIN; SAKOWITZ; FROST BROS. TO ORDER AT I. MAGNIN. DETAILS, LAST PAGES.

Marco Glaviano

ROMANTIC/MODERN: RALPH LAUREN REINTERPRETS HIS OWN CLASSIC LOOK

THE PERFECT TUXEDO JACKET—BLACK WOOL, SATIN LAPELS, SMALL-BUT-EASY ON THE BODY—OVER THE NARROWEST WRAP SKIRT (BOTH, ABOUT $850). AND THE CHARM OF A WHITE COTTON WING-COLLARED SHIRT (ABOUT $98), WITH ITS SOFT BLACK SILK TIE. AVAILABLE OCTOBER AT BARNEY'S, NYC; POLO RALPH LAUREN, COCONUT GROVE FL; HUDSON'S; POLO RALPH LAUREN, SAN ANTONIO TX.

THE UNEXPECTED "SMOKING." A SHOCK OF RED. PERRY ELLIS' UNIQUE APPROACH

NEW MEANING TO "SMOKING" AND TO LATE-DAY/DINNER DRESSING: HIS LONG-LINE HANDKNIT RED SHETLAND CREWNECK (ABOUT $190) OVER A WONDERFUL WHITE SILK BROADCLOTH RATCATCHER BLOUSE—DEEP FRENCH CUFFS, AN ASCOT WRAPPED AT THE NECK (ABOUT $130) AND SHORT BLACK CASHMERE SKIRT (ABOUT $240) . . . A RACIER KIND OF FINISH! LATE SEPTEMBER AT HENRI BENDEL; MARSHALL FIELD'S; DAYTON'S; I. MAGNIN. HAIR CUT AND STYLED BY JOHN SAHAG; MAKEUP, VINCENT NASSO. DETAILS, ACCESSORIES, SEE NEXT TO LAST PAGES.

EVERYWHERE AT NIGHT: THE "SMOKING." A THEME WITH ENDLESS—APPEALING—VARIATIONS

Marco Glaviano

In a season of "smoking" looks, the difference is in the wearing. The secret: adding softness, small individual touches, going for charm. Here, the perfect, the classic white cotton poplin pleat-front tux shirt from Charvet with one of their soft silk bow ties. And glorious "tailored" diamonds: Cartier's black-strapped pavéed tank watch and from Cartier, Paris, flawless solitaire rings, cluster-of-diamond earrings. Black velvet blouson and pants from Emanuel Ungaro. Hair: Christiaan; makeup, George Newell. Details, stores, last pages.

Arthur Elgort

Pierre Sherman

Continuing with the news, the excitement of the "smoking." It's the Ford of the season—the one look you see in every collection, every city

It all started—where else?—at Saint Laurent. *Above*, two of his "smokings" with small Spencer jackets . . . great YSL style!

"SMOKING" IS HOT NEWS!

On these four pages, a look at its almost infinite variety. No wonder the appeal is universal . . .

THE "SMOKING" / HOT NEWS!

A sampling of "smokings"—or versions thereof—as seen on the runway in Milan, Paris, New York. With more—many more—to come: the shows were still going strong at press time...

YSL Rive Gauche: The inspirational "smoking"—in navy

Valentino: The "smoking" blouson—black satin with white

Cerruti: The "smoking" as an oversized robe

Sonia Rykiel: The perfect "smoking" turnout

Valentino: Easiest black jacket, white collar; long sinuous black

Givenchy: Velvet-collared wool jacket, tucked shirt, bow tie

Givenchy: The soft satin "smoking" blouse; cummerbund

Calvin Klein: More shape in a "smoking" and tux trousers

De Luca: More color stripes—in a suit, coat; colored vest, tie

Mila Schön: The black velvet "smoking"—shorter pants

Valentino: His long grey flannel jacket, over black satin

Mila Schön: Glittered "smoking," lacy white blouse

André Laug: Short jacket, short skirt; matte/shiny black

Scherrer: Black with white suit, white with black lacy dress

Basile: Another dress-version "smoking" in black velvet

Montana: The surprise of sweatshirt "smoking," shiny touches

Ferré: His narrow black jumpsuit; stitched white satin collar

Courreges: Shiny black poncho; narrow pants, white collar

Pierre Sherman

San Lorenzo: The turned-out look of a "smoking"

Anne Klein: The casual ease of a longer jacket; short short skirt

Versace: Coatdressing and suit-dressing for "smoking" effects

Mila Schön: Her variety of "smoking" looks

Ripa: As under-fur dressing—white blouse, suede knee pants

Tarlazzi: Long black jacket, mid-calf pants, soft coat

Cerruti: All black and narrow—satin-striped pants, shirt

Tarlazzi: His signature pants, longer jacket, blanket-plaid coat

De Luca: Color-striped jacket and pants; color-dotted vest, tie

André Laug: Scalloped lamé jacket, perfect trousers

Basile: The "smoking" as a dress—in black velvet

Ferre: His smash opener—ivory doeskin trousers with black satin stripes, wonderful ivory blouses

Lanvin: Narrow black velvet coatdresses, white satin ties

Valentino: The long jacket in white-with-black over black

Montana: More tongue-in-cheek "smoking" . . . padded coat

Kasper: Leggy black velvet tuxedo dress, white bib, black tie

Valentino: The soft satin "smoking" dress—black with white

Dior: Silvery blouson, black velvet skirt, shirt and tie

Priscilla Rattazzi

We make time for what's important—and career and family come first. What women are now realizing: the equal importance of a commitment to fitness, a time for self. That attitude, whether it means three mornings a week at the gym or a renewing week at a spa—or both—is what maintains our energy, sets the quality of our lives

NEW BEAUTY PRIORITIES

Photographed at Fort Lauderdale
Inter-Continental Hotel
and Spa at Bonaventure
by Michel Comte.
Makeup by Paul Gobel.
Fashion details, see last pages.

Sports, exercise, or just moving a muscle, there are ways to test and train for what your body will naturally do BEST

Left: The flush of health, boosted by Trôpink on cheeks, Rosette on lips—by Lancôme, whose cosmetic and skin-care products are used exclusively at Bonaventure. Hair, Howard Fugler; makeup, Paul Gobel. Flexatard unitard by Gilda Marx; pants, The Unicorn & The Rainbow. Details, stores, last pages.

WAYS TO TEST YOUR BODY'S POTENTIAL

"Different sports and exercise activities make different demands on the body," explains Robert Arnot, M.D., national medical director of the National Emergency Service, who devised a series of sport-matching tests during his work with 1980 Olympic athletes. "By choosing a fitness program that makes the best use of her own natural strengths—and places less emphasis on those areas in which she is weakest—a woman will make herself more likely to stick with it."

In his lab, Dr. Arnot utilizes a battery of physical and electronic tests to determine "athletic IQ." The most advanced tests include an echocardiogram (ultrasound testing to measure the heart's pumping chamber and wall thickness), an elasticity test using a three-dimensional computer muscle-motion analysis, and breath-by-breath pulmonary gas exchanges to test lung efficiency. These are combined with measurements of body frame, fat percentage, hand-eye coordination, and, perhaps most important of all in Dr. Arnot's opinion, muscle fiber-type proportion.

"There are two basic types of muscle fiber—fast-twitch 'sprint' or power fiber and slow-twitch 'endurance' fiber," says Dr. Arnot. "While all human muscle is composed of a mix of the two—and most of us have a fifty-fifty ratio in our bodies—some people do have a naturally higher percentage of one or the other."

Fast-twitch muscle fibers' rapid contractions provide short but strong bursts of energy, necessary for success in short-distance track-and-field events, gymnastics, volleyball, squash and other racquet sports, which also demand high heart and lung efficiency and hand-eye coordination. *Slow-twitch* fibers contract more slowly and less powerfully but keep going longer, providing endurance needed for long-distance running, hiking, swimming. They—and muscle elasticity—are also important for aerobic dance, ballet.

Dr. Arnot's simplified at-home tests to find the area where you're likely to excel:

To determine muscle fiber-type, compare your ability in the sports listed above for each type (if they're about the same you're average). High proportions of sprint muscle will show up in a jump test: Jump as high as you can. A vertical jump over twelve inches is exceptional; eight inches is average.

To measure athletic "IQ," use masking tape to mark a hexagon on the floor that measures fourteen inches per side. Use a stopwatch to time how long it takes for you to make a complete circuit of the hexagon by jumping into the center and back out again over each side. Twelve seconds is Olympic caliber; fourteen is excellent; sixteen, good; eighteen, average; over twenty, not very good.

To measure lung capacity, empty the air out of a six- to seven-quart plastic bag, then blow it up as much as you can with one deep breath. The average woman can "fill" about half the bag, or two and one-half to three quarts. If you can fill much more, chances are you'll be good at endurance sports, have quick recovery time.

To measure your speed, walk a mile as quickly as possible without running. Twelve minutes or under is very fast, fifteen to twenty average, over twenty-five minutes slow.

To measure body fat (very roughly); if you can pinch more than an inch and one-half from under your arm or along your sides, you have over 30 percent fat (overweight); about an inch is average; one-half inch is ideal for serious athletes who are training. —SHARI MILLER

AT THE BONAVENTURE SPA, REPETITIVE USE OF LIGHT WEIGHTS, LEFT, TONES MUSCLE, BUILDS ENDURANCE, NOT BULK. POOL EXERCISES, RIGHT, PIT MUSCLE AGAINST WATER RESISTANCE, PLACE LITTLE STRESS ON SPINE OR JOINTS, WHILE SWIMMING LAPS IS AN ALLOVER CONDITIONER THAT STRENGTHENS MUSCLE AS WELL AS BUILDS CARDIOVASCULAR FITNESS.

Michel Comte

YOUR BODY, YOUR EXERCISE

Today, more people than ever before in our history are engaged in some kind of athletic activity. Although all this exercise is good for us, there are also more sports-related injuries than there were ten years ago. How to avoid joining the statistics? *The right warm-ups* seem to be the best prevention. (As for treatment, see page 106.)

Most experts agree that warm-ups are necessary before strenuous exercise—sports, jogging, weight workouts—but warm-up routines tend to be the same for everybody. It now seems that different bodies need different kinds of warm-ups.

James A. Nicholas, M.D., founder and director of the Institute of Sports Medicine and Athletic Trauma at Lenox Hill Hospital in New York City, discovered that each of us is endowed with one of three types of joint systems: loose, normal, or tight. Normal types are lucky; they tend to get the fewest injuries. Loose-jointed types get sprains and strains. Tight-jointed ones get tears and breaks. While "normals" can warm up in pretty much whatever way they choose, loose-jointed people should use more strengthening exercises in their warm-ups; tight-jointed ones, more stretching routines. Trainers of football teams and ballet companies alike are now making sure that pre-performance sessions are tailored to individual needs. The same should be true for the rest of us.

It is not always possible to tell by yourself what kind of joints you have, according to William G. Hamilton, M.D., associate in orthopedic surgery at Columbia University's College of Physicians and Surgeons. "If you plan to engage in a strenuous athletic or exercise program, a professional evaluation of your body structure is probably a good idea," he says. "Otherwise, you tend to find out what kind of joints you have by the kind of injuries you receive. The best way to prevent injuries is to get professional help in tailoring a specific warm-up program for your body and your activity . . . and to follow it faithfully." His suggestion: a checkout by a sports-medicine institute, now in almost all parts of the country.—ELLEN SWITZER

You eat for it, move for it—go for it! But the very real "magic" is that the more you spend, the more you have

ENERGY

SINCE OUR BODIES CANNOT STORE OUR PRIMARY FOOD SOURCE OF MUSCLE ENERGY, CARBOHYDRATES, IN SIGNIFICANT AMOUNTS, ACTIVE PEOPLE SHOULD TAKE SOME FORM OF THESE FOODS AT REGULAR INTERVALS DURING THE DAY. AT THE BONAVENTURE SPA, CARBOHYDRATES ARE SERVED AT EVERY MEAL, AND IF ONE LIKES—AS A MEAL: FRESH FRUIT OR VEGETABLE JUICE IS OFFERED AS A LIGHT LUNCH. THE NATURAL SUGAR IN FRESH FRUIT JUICE RAISES BLOOD SUGAR FOR A BRIGHT START BEFORE BREAKFAST. IT REVIVES A FOUR-O'CLOCK SLUMP. IN THE EVENING, NUTRIENTS IN FRESH VEGETABLE JUICE GIVE A BETTER LIFT THAN A COCKTAIL. FROM LEFT: BEET, CARROT, CELERY, STRAWBERRY, PEAR.

Energy is the mysterious asset that everyone wants: It's what lets you run farther, stay up later, and have an extra bounce to your step. But energy is elusive: often, it's the times when you've done the least that you feel the most drained—and, paradoxically, when you're active and vigorous, your energy level seems to rise.

The women who seem to have boundless energy aren't sure where it comes from, but they are sure that the more they do, the more they want to do. "Energy feeds on itself," says Tenley Albright, M.D., the former Olympic skating champion who is now a surgeon at New England Baptist Hospital in Boston. "Once you're active, you don't want to stop."

No matter how busy she is, Dr. Albright enjoys fitting physical activity into her day. "I'd rather save time by sleeping less," she says with a laugh. While it has never been proven, many women think that, when they exercise regularly, they need less sleep. Dr. Albright explains that, when a muscle has been worked or stressed, it relaxes more completely during its rest phase. When your body is fit, it's resilient—it can recover from exertion quickly. So taking some time out of the day to exercise may mean that you have more active hours than before.

Within certain limits, your body will work at whatever level is required of it. If you've always been sedentary, you can't wake up one morning deciding to run a marathon because your metabolic rate, pulse, and oxygen capacity have been geared for minimal stress. But make greater demands on your system, and your body will respond with a faster metabolism and enough stamina to get you through busy days and evenings.

"When you're fit, you can do everything with less effort," says Jacki Sorensen, the originator of aerobic dancing. Your stamina comes partly from your body's ability to utilize oxygen efficiently. The more oxygen*(Continued on page 269)*

ENERGY "UPS

Besides the recharge of regular exercise, these pointers will help get your body working more efficiently . . .

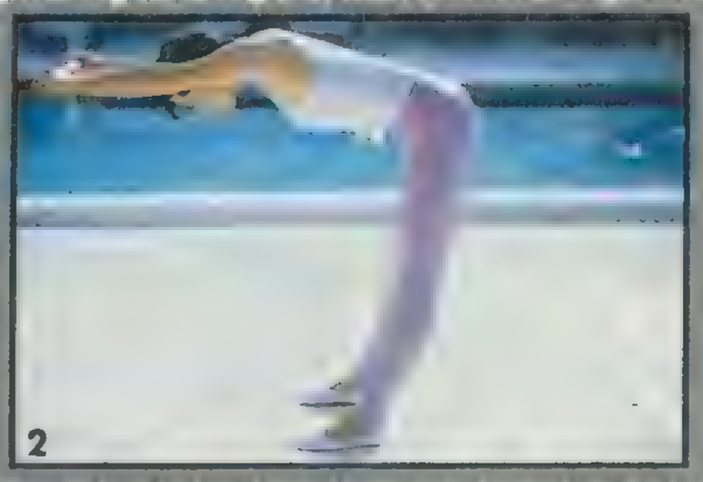
1. Keep body fat low.
Carrying excess fat on your body is like lugging around a bowling ball—drop it and you'll lose that dragged-down feeling.
2. Don't rely on sugar-rich foods to get you going.
The body generally regulates its glucose level very closely, but many women react to a "sugar high" with a period of low blood sugar—and accompanying lack of energy.
3. Switch to a diet that is lower in fats and sugars, higher in complex carbohydrates—fruits, vegetables, grain products—but no higher in calories to increase glycogen (energy) reserves without increasing weight. Best balance: 30 percent fat, 12 percent protein, 58 percent carbohydrates.
4. Choose a diet higher in complex carbohydrates and you increase fiber intake. Among other health benefits, it helps prevent the loginess of irregularity.
5. Drink lots of water.
It is the essential nutrient, especially in summer; dehydration is not only fatiguing, it is dangerous.
6. Limit stimulants such as caffeine that temporarily increase your metabolism and speed your heart rate. The cycle of highs and lows can leave you drained.
7. Avoid sleeping pills or other hypnotics since they change normal sleep patterns.
You may get your eight hours, yet not feel rested.
8. Build some escapes into your week, such as regular exercise breaks or time to be alone. Unrelieved stress or anxiety can be an emotional as well as physical drain.
9. Realize that low energy is frequently a sign of boredom or depression. A psychiatrist may be able to help you sort out the underlying problems.
Low energy is often an excuse for avoiding things you unconsciously don't want to do.
10. Have a physician check for anemia, thyroid conditions, infection.
In a very small percentage of cases, low energy has an organic cause.—JANICE KAPLAN

Crystal
by Elsa Peretti of Tiffany.
Details, last pages

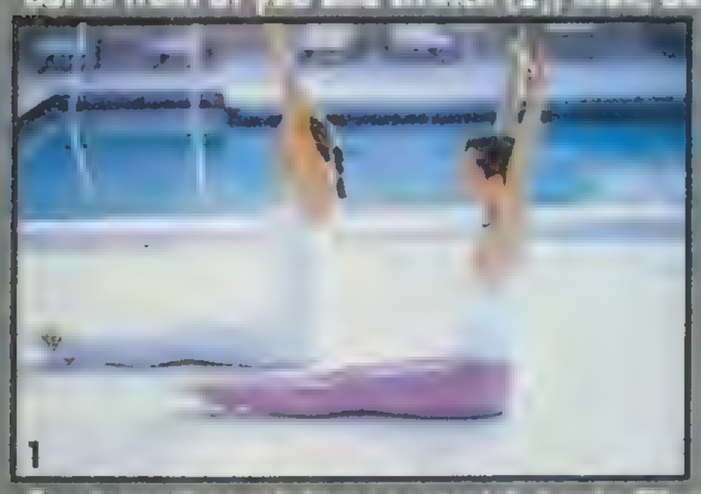
Michel Comte

STRETCH/STRENGTHEN

Great whole-body stretch: 1. Using a three-foot wooden or metal pole for support, kneel on ground with one leg bent, other leg out behind you. Push up, extending arms in front of you and straightening back leg (2), then almost straightening front leg. (3). Hold and beat. (24 each leg.)



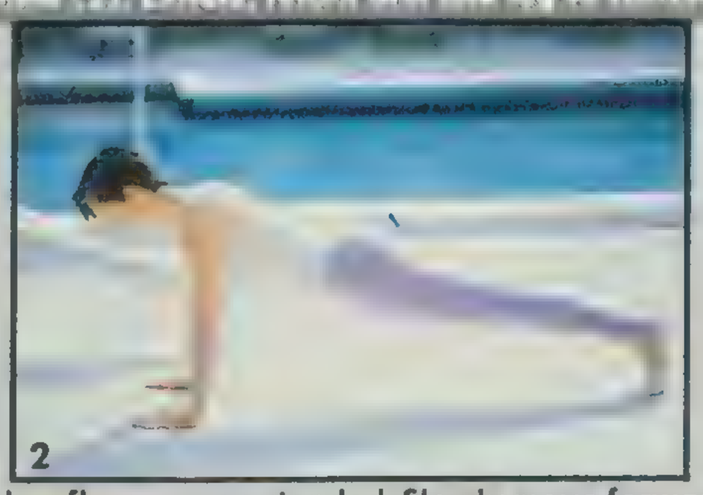
To stretch upper arms, back: 1. With elbows bent, grasp bar behind shoulders and bend at waist, keeping back flat. Straightening arms, bring bar out in front of you and stretch (2); then, bending knees slightly, bring bar down to floor. Return to start (3). (Do 24 times.)



To strengthen abdomen, stretch back: Sit on floor, legs straight out in front of you, holding bar overhead. Sit straight (1). Curl your torso backwards, exhaling and pulling abdominal muscles in tightly as you lower arms (2). Push torso back up, bring arms overhead (3). (Do 24 times.)

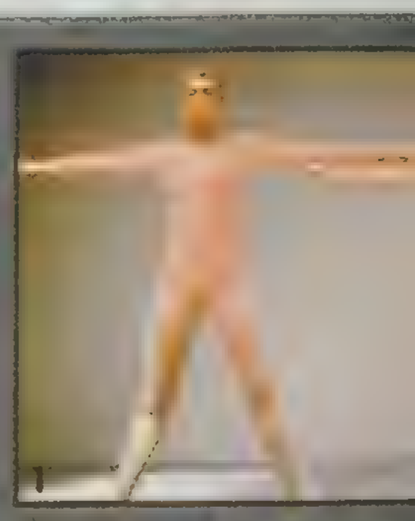
Total side stretch: 1. Lie on side, resting on one elbow, palm flat on the floor, other arm out to the side. Inhale, stretching upper arm over your head as far as possible, lifting upper leg at the same time (2). Exhale, return arm and leg to starting position (3). (Do 24 times each leg.)

DE-STRESSERS



Head-to-toe relaxer: 1. Sit back on heels, forehead on floor, arms extended. Slowly move forward, shifting body weight onto hands, straightening legs (2). Push derriere up to "V" body (3); hold; slowly return to starting position. (6 times)

Upper-body soother: Sit on floor, soles of feet together, knees bent, fingers touching floor (1). Slowly bring arms up to shoulder level (2), out in front (3), back down at sides. (6 times)



attention to technique, tempo: essential for getting maximum benefits from any exercise program

Precision. Balance. Control. These are the details that make exercise work for you, help you to avoid sprains and strains that even the simplest moves, if not done correctly, can cause.

The starting point for precise movement: proper body alignment. It's key not only to getting the most out of your efforts but to insuring that muscle groups work together—and that your body returns to its proper positioning when movements end. Exercising in front of a mirror and keeping your eyes on five posture checkpoints—head, shoulders, hips, knees, and ankles—can have "carry-over" benefits, too, help to keep your body in line through all your daily movements.

There is more to exercise maximization, though, than just knowing the right moves. Keeping a balanced tempo is essential, and you must allow for the resting beats of an exercise as well as the active ones. It also means timing your breathing to the demands of each movement, which helps to increase your stamina as you exercise, decrease the winded feeling afterwards. Controlled rhythmic breathing also minimizes stress on heart and lungs, separates working-out from overworking your body.

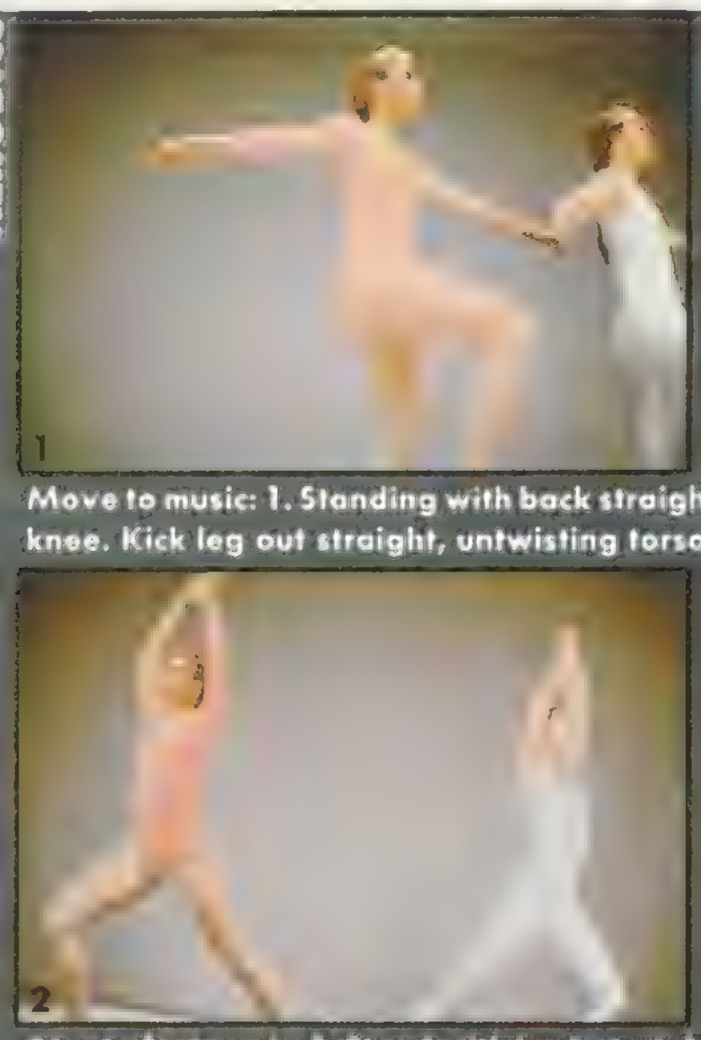
To really make a difference in how your body looks and feels, you need to exercise for thirty minutes at least three times a week. To get you started, here is a selection of all-around exercises taught by Lisa Dobloug at the Bonaventure Spa. "Concentrate on technique and timing first," she advises, "then work up to the suggested repetitions."

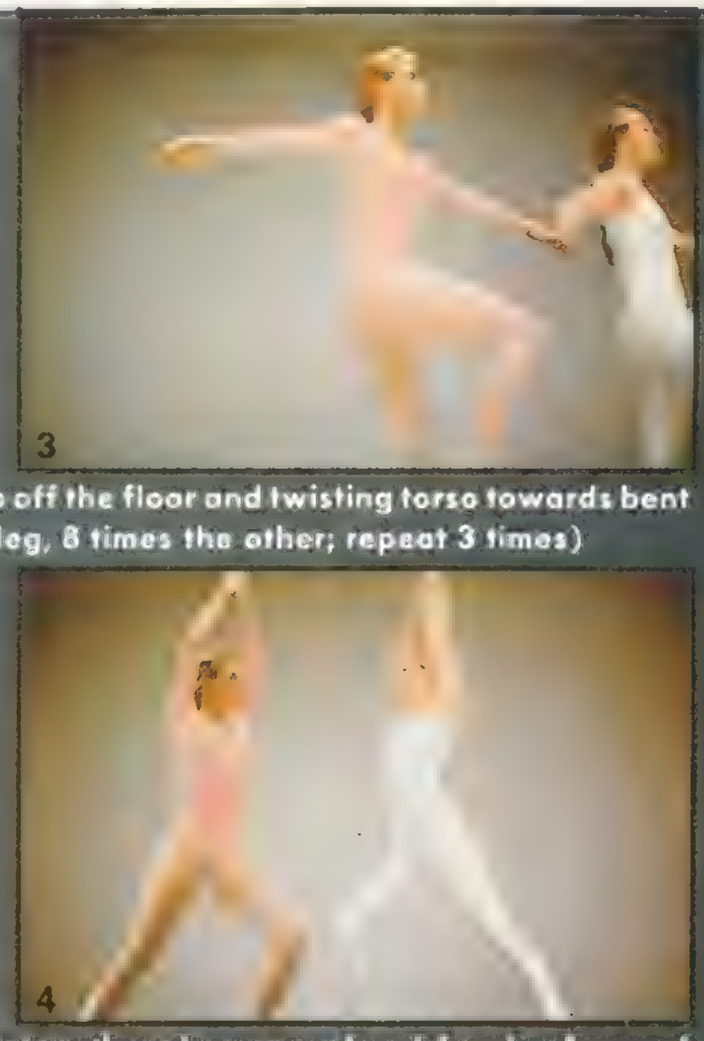
STABILITY is essential for injury-free exercise and sports activities. To judge how structurally stable your body is, take the following test, best done in front of a mirror, wearing a leotard and tights. . . . Lift one leg out in front of you, supporting your weight on the other leg. Switch legs and repeat. If you can do the above easily, do a quarter squat supporting your weight on one leg, then do a half squat. Switch legs and repeat. If you shake at all during these movements, you need to strengthen your leg muscles before running, playing sports, or dancing.

Adapted from *Total Body Training*
by Richard H. Dominguez, M.D., and Robert Gajda
(Charles Scribner's Sons and Warner Books)

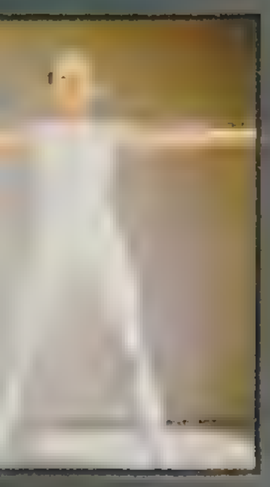
GOOD MOVES

AEROBICS





Move to music: 1. Standing with back straight and arms out at sides, bend one knee, lifting foot up off the floor and twisting torso towards bent knee. Kick leg out straight, untwisting torso (2). Bend knee again (3). (Do briskly 8 times one leg, 8 times the other; repeat 3 times)



Also to fast music: 1. Stand with back straight, legs apart, arms out at shoulder height. Bring hands together above your head, lunging forward on a diagonal at same time (2). Return to start (3); repeat the lunge towards the other side (4). (Do at least 75 times)

Fashion details, last pages

Today at urban or away-from-it-all SPAS supervised activity and modern technology match fitness precisely with your mind/body needs

new beauty priorities

PRECISION JOGGING, LEFT: A SLEEK TREADMILL AUTOMATICALLY MONITORS PULSE RATE, TIME, DISTANCE. COMPUTERIZED ACCORDING TO ONE'S FITNESS PROFILE, IT TOUGHENS ITS DEMANDS AS THE PROGRAM PROGRESSES—AND IS TYPICAL OF THE UP-TO-THE-MINUTE EQUIPMENT FOUND AT THE NEW BONAVENTURE SPA IN FORT LAUDERDALE, FLORIDA.

A REPORT BY SHIRLEY LORD

There is nothing more motivating than a week spent at a respected, experienced spa—unless it's a two-week stay—where knowledgeable experts encourage you every step of the way along a fitness course devised to be followed for life. Until recently, this reasonable assumption was unfortunately "wishful thinking" on the part of both the spa and the participant: despite follow-up reminders of how to continue to live a fit, active life "after-spa," statistics suggest staying power for the fitness course is frequently lost within weeks, if not within days.

With the ongoing fitness renaissance in this country, however, there is now much more hope—and opportunity—for fitness endeavors to be continued on a daily basis back home, mainly because of the increase in the number of health clubs and what have come to be known as "urban" spas, where specialists in weight control, stress reduction, and overall physical training map out personalized routines meant to be followed without deviation.

"Good Health is Good Business," the public-service advertising slogan introduced by The President's Council on Physical Fitness and Sports almost a decade ago, is now taken so seriously that, according to statistics recently reported by *Advertising Age,* $30 billion was spent in this country last year on health- and fitness-related goods and services, "ranging from barbells and running shoes, aerobic-dance books, and diet drinks. Health clubs and corporate fitness centers alone generated a $5 billion industry." It is also estimated that today large corporations are investing $2 billion a year on employee fitness programs. The reason? Happier, healthier employees, less absenteeism . . . greater productivity . . . fewer accidents . . . and all-around better morale. The expenditure is also based on indisputable evidence that a sedentary, desk-bound life is the main contributor to an overweight, unfit condition. As Charles T. Kuntzleman, Ed.D., points out in his new book *Diet Free* (Rodale Press), "Activity, using your body the way it was meant to be used . . . is the key to weight and fat control. Fat accumulates not so much because of overeating, but because of underdoing . . ."

It is "underdoing" that the leading spas are turning their attention to, spurred on by spa participants themselves who today increasingly go to a spa expecting—and wanting—thorough workouts under expert supervision as opposed to the leisurely massage, herbal-wrap, sauna, whirlpool treatments of the past. Exercise has become the major activity—and five hours a day is the norm at the country's leading spas, The Golden Door and La Costa in Southern California; The Phoenix in Houston; The Greenhouse in Dallas; The Canyon Ranch in Tucson; The International Health and Beauty Spa at Gurney's Inn, Long Island, New York; and The Spa at Palm-Aire, Florida.

At the new Fort Lauderdale Inter-Continental Hotel & Spa at Bonaventure, the five hours of activity a day can be· *(Continued on page 272)*

Water temperature, in carefully regulated hot- and cold-plunge pools, plays an important part in spa life—going from one to the other "opens," then "seals" pores, helps muscles under skin to contract, leading to firmer, clearer skin tone.

Left: Towel by Fieldcrest; hair and makeup by Rick Gillette.
Above: Tank top, Shanghai'd by Bowman Trading; shorts, Merona Sport; hair, Howard Fugler; makeup, Paul Gobel.
Details, stores, last pages

Michel Comte

Hot- and cold-plunge pools, whirlpools, steam and Turkish baths that flush off toxic wastes from the skin, relax/refresh, Swiss showers that tone and invigorate—*every* spa knows the value of using water in its many forms for the benefit of the body. Now, comes a new use—with massage, where the body is kept wet throughout the procedure to exfoliate every molecule of dry, dead skin.

Designed by Lancôme—and exclusive to the Inter-Continental Hotel & Spa at Bonaventure, Florida, where Lancôme specialists deliver all beauty treatments—this process starts with a hosedown with warm water, then a body mitt made of natural aloe is used to apply an exfoliating cream (Savon Crème Exfoliant) packed with buffing grains. Next, an invigorating cleansing gel (Savon Gel Fraîcheur) is sponged on to flood skin (literally) and sweep away all dead skin cells. The finishing touch: a mist of water-holding oils (Fluide Satine) is sprayed on and absorbed in seconds to produce a satin-smooth surface. These are efficacious, delightful products that, best of all, can be used at home in bath or shower.

Fieldcrest towels. Hair, Howard Fugler; makeup, Paul Gobel.

t energizes the system,
acts as a massage
makes exercise twice
...it's another of life's miracles:

Michel Comte

new beauty priorities

lubricant,
as effective

WATER

That certain feeling—for many women, a dress has a special meaning and, on these four pages, you see six of the best: dresses for hot weather . . . for fall. In any season, a good dress is hard to find, and the two here are to wear right now: *Left,* Oscar de la Renta's narrow dress with a deep shirred neck, in floral-printed silk crêpe de Chine. Miss O by Oscar de la Renta, about $230. Altman's; Saks-Jandel; Balliet's; Marshall Field's, Houston; I. Magnin. . . .

More narrowness, *right,* in a strapless dress from Adolfo, in polka-dot silk jacquard—one of the most attractive ways to be really "dressed" in summer. About $995. Saks Fifth Avenue; Montaldo's; Lou Lattimore; Colbert's of Amarillo TX. To order at Balliet's. On these four pages: hair, Louis Alonzo for Pipino-Buccheri; makeup, Rose Bonomo. Accessory information, details, next to last pages.

Andrea Blanch

ONLY

IN A DRESS

ONLY IN A DRESS

Andrea Blanch

There's a distinctly feminine sort of appeal . . . only in a dress. You see here, in the newest dress shape to look for—soft and loose, falling straight from the shoulder. That shape and the fabric make the difference in a dress for fall, *opposite,* in Albert Nipon's pleat-front, wing-collar dress in floral-printed wool. About $590. Late June at Bloomingdale's, NYC; Ivey's Carolinas; Jacobson's; Neiman-Marcus; Bullock's; Liberty House of Hawaii. Canes, courtesy of The James 11 Galleries Ltd., N.Y. . . . *Inset,* The same new shape, in a shorter length—a V-neck handpainted silk crêpe de Chine caftan, striped on the curve, from Oscar de la Renta. About $900. Elizabeth Arden Salons; Lillie Rubin-South & West; Sakowitz. . . . *This page:* Emanuel Ungaro's interest in combined fabrics, continued—in a wool dress with a wide stand-up velvet collar, velvet cuffs. Rainbow wool fabric. Redaelli viscose/cupro/silk velvet fabric. About $875. July at Bergdorf Goodman; Loretta Blum, Dallas; Emanuel Ungaro Boutiques, Palm Beach; Bal Harbour; Houston; Beverly Hills. . . . *Inset,* More options in a dress—in Adrienne Vittadini's lamb's-wool/angora knit, with dolman sleeves, with its own scarf to wear at the neck . . . as a sash at the hip. About $114. Late July at Lord & Taylor; Balliet's; Lou Lattimore; Sakowitz; Bullock's; Nordstrom, Seattle & Portland. Details, more stores last pages.

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when it's a short summer dress or a great suit—with a new shape—for colder weather . . . if you're looking for shoes . . . dressing in "black tie" or in a tunic.

When you look at a linen blazer, you understand it immediately, you know how you're going to wear it; a suède tunic can be a bit more elusive. In this issue—especially with the advent of some shorter skirts, now—you'll find more of these **hard-to-define clothes: tunics-that-can-be-short-dresses that can become tops when you put them over other layers. Worked right, all those claims are true.** But to get this much versatility from a piece, it has to have some things: A certain ampleness in the way it's cut. And a lightweight-enough fabric so there's not too much bulk when you belt it. That's what a suède tunic has. Or Norma Kamali's tunic/coat *(below)* in striped woven cotton.

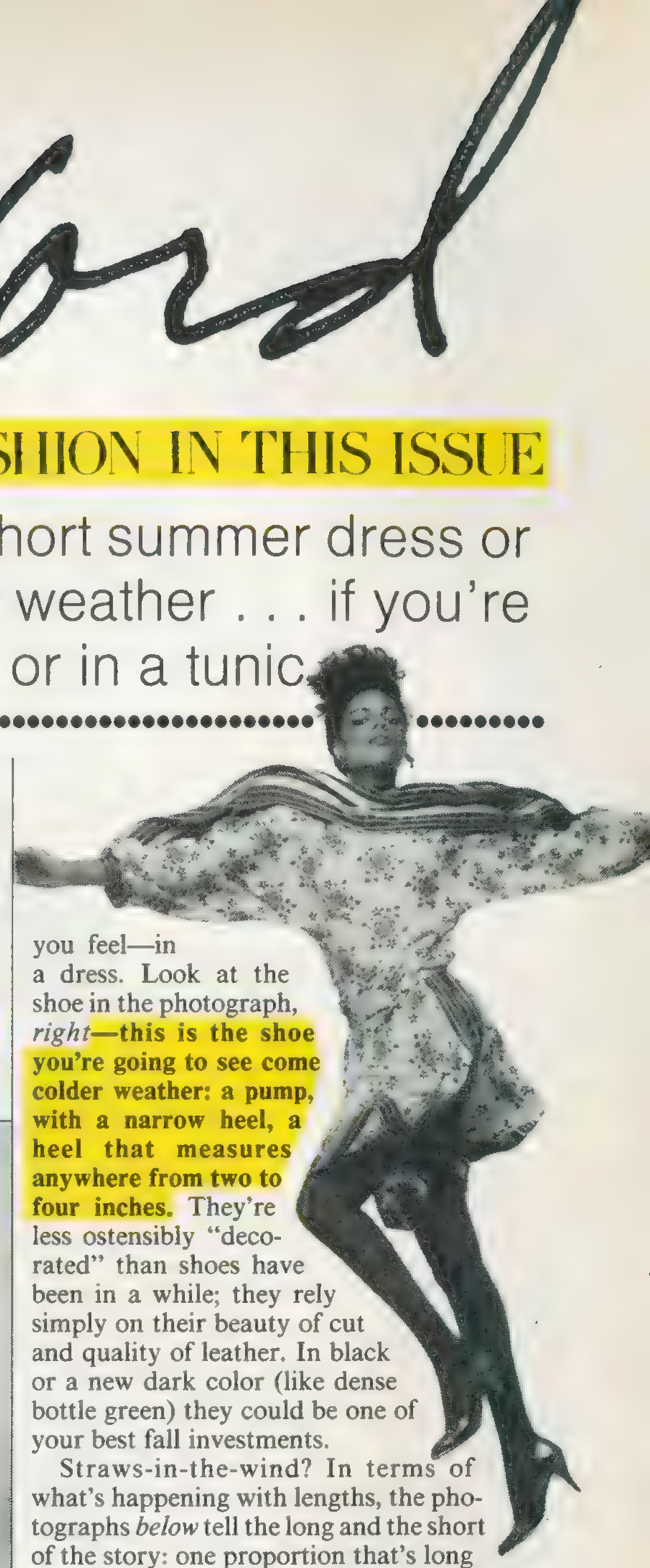
We layered that Kamali black-red-and-white striped coat over a red unitard—a way to wear it at home; you could, just as easily, make it a short dress by adding a man's classic black lizard belt, high heels and dark opaque stockings. In winter, you could belt it, like a tunic, over black leather pants by day or moiré pants at night . . . or toss it, like a cardigan, over a silk shirt and grey flannels. **One tunic rule: Everything that goes under it stays in a solid color, toned-down, and narrow.** A piece like this is a strong statement on its own. You're not going to add a lot of pieces that compete with it.

In summer sunshine, the bright blue suède tunic, *left*, looks great as a short dress, over bare skin; you could also put it over a crisp white cotton shirt or a thin white shell in silk jersey. In winter, at night, you might wear it as a top over black charmeuse pants; wear it at home over black cashmere "joggers." With this much fullness on top, two clues: You'll keep those pants narrow. The tunic usually looks best when it's belted.

How do you dress like a man and still look very much a woman? **Clearly, there are some tricks involved in wearing "black tie."** Some designers, we've found, make it easier for you: they do their "tux" with a skirt, with softer tailoring, or they add some decidedly feminine element like a blouse in black lace. What you get is more like a woman's suit, less of a man's costume. It's a "tuxedo"—but tuxedo interpreted pretty loosely. (For about forty versions of black-tie dressing, this month, see pages 232–235).

For a woman, **"black tie" is a charade—that's the pleasure of it; but you're not trying to look like a head waiter.** One good rule of thumb: The more like an actual man's dinner suit your "black tie" is, the more feminine details you'll want to add to it. That means high-heeled shoes, not tuxedo flats; hair that's curled, not slicked back like *Victor/Victoria.* Instead of a man's bow tie, you can make a floppy Oscar Wilde bow, tie a laced-edged black scarf as a bow, have your tie in yellow or cobalt-blue satin. Designers have shown tuxedo shirts with big colored-stone cuff links, lapel pins, filagreed gold chains with a variety of stones in them. Look at Ralph Lauren's skirted dinner suit, *above:* There are black slingback heels, sheer stockings, a marcasite pin under the black-tie bow. It's tuxedo dressing; but clearly a woman's.

"Shorter" doesn't always mean "more casual": most of the short dresses we worked with for this issue were something you'd wear for a restaurant dinner not for a barbecue . . . and they look best with high-heeled shoes. A higher heel sets up that shorter proportion; it changes not only how you look—but the way



you feel—in a dress. Look at the shoe in the photograph, *right*—**this is the shoe you're going to see come colder weather: a pump, with a narrow heel, a heel that measures anywhere from two to four inches.** They're less ostensibly "decorated" than shoes have been in a while; they rely simply on their beauty of cut and quality of leather. In black or a new dark color (like dense bottle green) they could be one of your best fall investments.

Straws-in-the-wind? In terms of what's happening with lengths, the photographs *below* tell the long and the short of the story: one proportion that's long and narrow (like Geoffrey Beene's dress, *bottom left*), another that's short and narrow (like Calvin Klein's suit, *bottom right*). You're going to deal with them differently.

Longer, you'll find, needs some texture on your legs: boots or textured stockings. But we put that suit with high heels and sheer stockings. Why? It has the same proportion—and polish—as a short summer silk dress. It's a long way from sportswear dressing. ▽

Regular, 1 mg. "tar", 0.2 mg. nicotine
av. per cigarette, FTC Report Dec. '81.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

HEALTH *style*

Benefits of biking...

sun and skin...frozen yogurt...

low-fat ideas...safe summer eyes

LIGHTWEIGHT SUNGLASSES with dark brown, green, or grey lenses not only improve clarity of vision and eye comfort but also cut down on squinting—a prime culprit in the headachy feeling known as eye strain and in the eventual formation of crow's feet, other tiny eye-area lines

Are the shiniest fruits and vegetables the best tasting? Maybe yes, maybe no, says a recent article in the *FDA Consumer*. What gives many an apple, cucumber, or orange its bright sheen is nothing more than a wax coating applied after harvesting, which can help hold in moisture—and freshness—in some produce, is merely a "cosmetic" addition for others. According to law, all additives—wax, fungicide, etc.—should be clearly listed where fruit is sold.

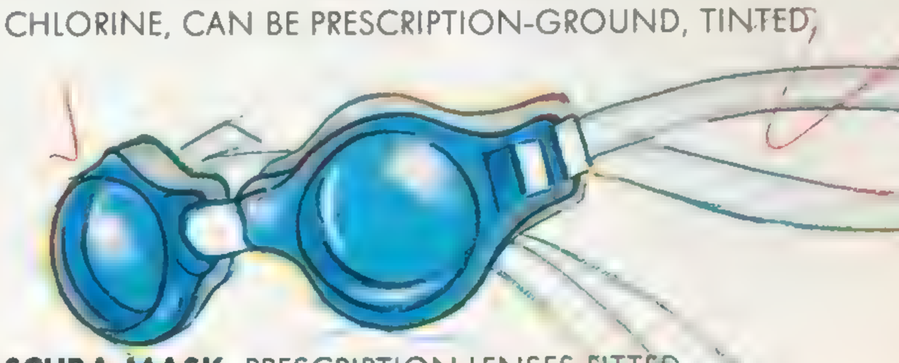
RACQUET SPORTS PLAYERS GET EYE AND NOSE PROTECTION IN PLASTIC GOGGLES, *RIGHT*, FROM CARRERA.

Eye protection

Eye injuries related to racquet sports *doubled* between 1973 and 1979 and, of all the eye injuries reported by women in recent years, the vast majority were attributed to being hit in the eye with a ball or racquet while playing squash, racquetball, or tennis or by the sharp edges of a birdie while playing badminton. "The solution to these serious injuries is simple. No woman should play a racquet sport, especially squash or racquetball, without wearing protective eyeguards," says Paul Vinger, M.D., assistant clinical professor, ophthalmology, Harvard Medical School.

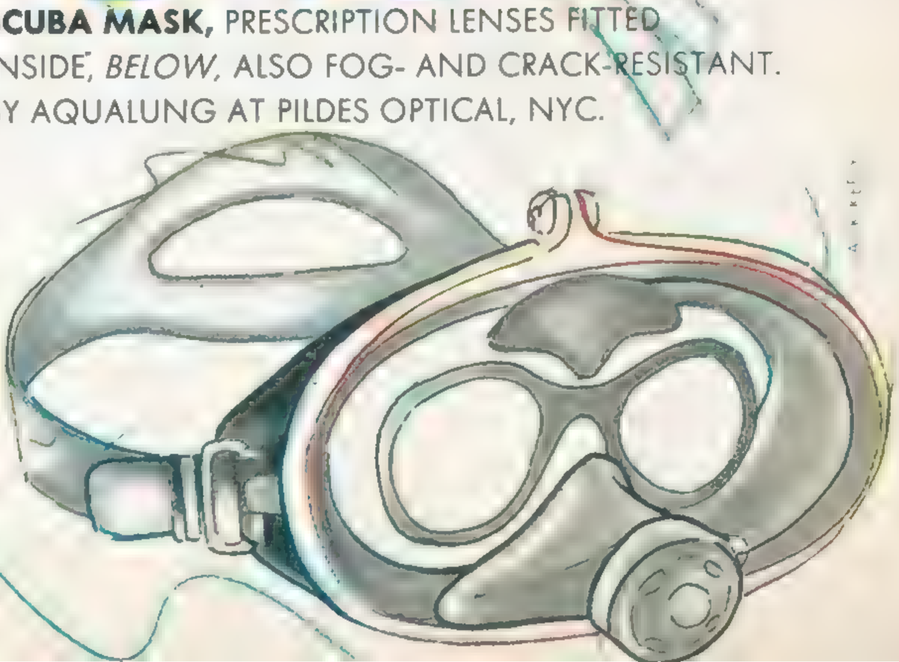
While there are currently no legal rules covering the manufacture of sports eyeguards (a problem a committee headed by Dr. Vinger is trying to rectify), experts agree that the best choice in sports goggles is a wraparound design with impact-resistant polycarbonate plastic lenses, an adjustable headband, and rigid nose frame. Many goggles come with lenses that can be prescription-ground; contact lenses can easily be worn under goggles (soft lenses are less likely to "pop out" during sports than hard contacts). Doctors prefer lensed to lens-less eyeguards, as high-speed balls have penetrated the eye openings in lens-less designs.

While sunlight may not pose as much of an immediate danger to eyes as sports, research indicates that prolonged long-term exposure to ultraviolet radiation may be a causative factor in cataracts and other eye problems usually occurring late in life. "While the average woman can use comfort as a guide in selecting sunglasses, anyone who is consistently exposed to strong sunlight on a daily basis, is skiing in very high altitudes, taking photosensitizing medication, or has had a lens surgically removed should ask an optician for ultraviolet-absorbing lenses," says Sidney Lerman, M.D., professor, ophthalmology, Emory University School of Medicine, Atlanta.



FOR SERIOUS SWIMMERS, FACE-FITTING BARRACUDA GOGGLES, *BELOW*, KEEP OUT EYE-IRRITATING CHLORINE, CAN BE PRESCRIPTION-GROUND, TINTED;

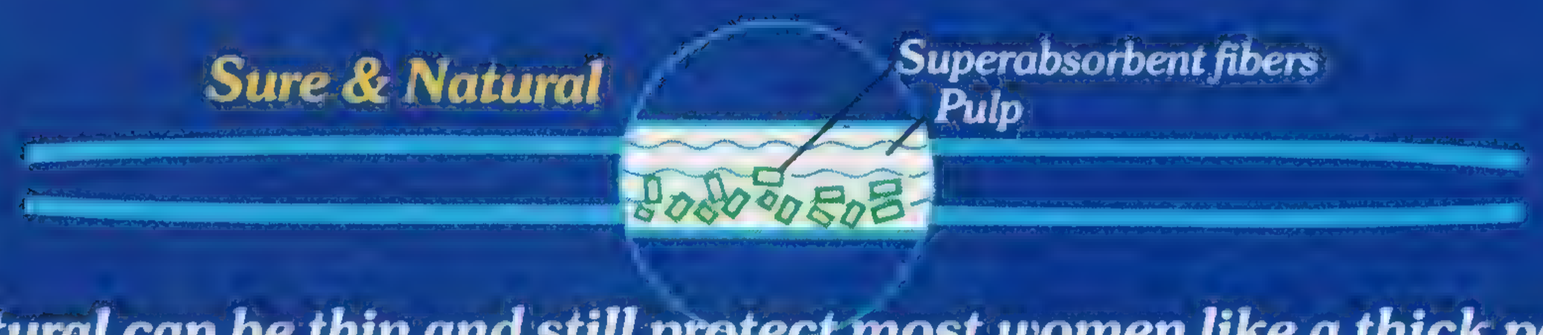
SCUBA MASK, PRESCRIPTION LENSES FITTED INSIDE, *BELOW*, ALSO FOG- AND CRACK-RESISTANT. BY AQUALUNG AT PILDES OPTICAL, NYC.



Dress, John Anthony; sunglasses, Ray-Ban; Leathers by Bausch & Lomb, earrings, Kate Hines; hair, Howard Fugler; makeup, Vincent Nasso; details, last pages

"Thick pad protection in this thin, comfortable pad?"

"How?"



Sure & Natural can be thin and still protect most women like a thick pad because its revolutionary absorbency system combines superabsorbent fibers and pulp.

These pads are thicker than Sure & Natural. They only have pulp.

The thin pad with thick pad protection.

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YOU JUST HAVE TO UNCOVER IT.

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Everyone has a beautiful complexion. You just have to uncover it.

Buf-Puf

Do it every day.

Trimming the fat

Steps to a healthy heart: don't smoke, monitor and treat high blood pressure, follow a regular aerobic-exercise program, and control your intake of saturated fats—according to the American Heart Association. To help, they've revised *The American Heart Association Cookbook* (McKay) for more flavor, convenience, health. Here, ways to reduce fat, cholesterol, and calories in your recipes:

Sour Cream Use low-fat cottage cheese blended until smooth, or cottage cheese plus low-fat yogurt for flavor, or ricotta cheese made from partially skimmed milk (thinned with yogurt or buttermilk, if desired). Also try 1 can of chilled evaporated skim milk whipped with 1 teaspoon of lemon juice. Low-fat buttermilk or low-fat yogurt works, too. Or blend 2 tablespoons skim milk, 1 tablespoon lemon juice, and 1 cup low-fat cottage cheese on medium-high speed until smooth. Add herbs for salad dressing.

Whipped Cream This polyunsaturated substitute has a taste and consistency like whipped cream's with no saturated fat: First, chill a small mixing bowl. In another bowl, soften 1 teaspoon gelatin with 2 teaspoons cold water. Then add 3 tablespoons boiling water and stir until dissolved. Cool until tepid. Combine ½ cup ice water and ½ cup nonfat dry milk in the chilled bowl. Beat at high speed until the mixture forms stiff peaks. Add 3 tablespoons sugar, still beating, then 3 tablespoons oil and the softened gelatin. Place in freezer for about 15 minutes, then in the refrigerator until ready for use. Stir before using for a creamy texture. Makes 2 cups, 20 calories a tablespoon.

Milk To replace 1 cup whole milk, mix 1 cup skim milk or reconstituted nonfat dry milk with 2 teaspoons polyunsaturated oil.

Butter Use polyunsaturated margarine or oil (1 tablespoon butter equals 1 tablespoon margarine or ¾ tablespoon oil). If you'd like to substitute margarine for oil, use 1¼ cups for 1 cup of oil, or 1¼ tablespoons margarine for 1 tablespoon oil.

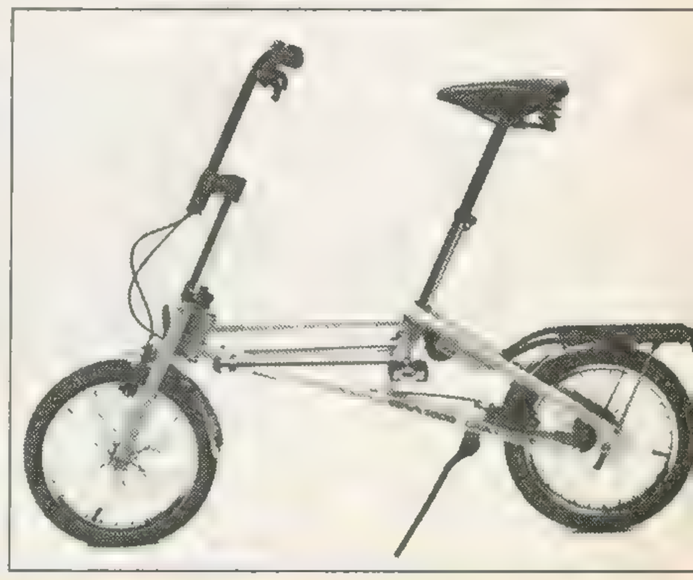
Eggs Use commercially produced cholesterol-free egg substitutes according to package directions. Or combine 1 egg white with 2 teaspoons polyunsaturated oil.

Improve your diet with a few easy dairy substitutions

Adapted with permission from *The American Heart Association Cookbook*, Revised Edition. Copyright © 1975, David McKay Co., Inc

Bicycling: for energy, for strength,

for more than just getting from one place to another. Bicycling at ten miles per hour burns nearly four hundred calories each hour, and just twenty minutes of steady cycling is a great aerobic workout that also tones and firms legs. "Bicycling is easy on your joints," says fitness consultant Charles T. Kuntzleman, Ed.D., "and—when the bicycle is well fitted to your body—puts little stress on your lower back. Biking can shorten the muscles in the back of your legs, so stretch carefully before and after a long ride. Bicycling does not strengthen your upper body, but you can buy a stationary bicycle with arm- and hand-exercising levers that move back and forth as you pedal." Because the tension is adjustable in a stationary bicycle, it can give a more consistent workload. *Consumer Reports* (January 1982) tested stationary bicycles for smooth pedaling, convenient controls, frame rigidity, and user-to-user adjustment. Their top choices: Schwinn XR6, Tunturi Home Cycle, and Vitamaster Slenderline SL710. (None has arm levers.) The newest marvel in outdoor cycling is the CM-1000, by Creative Motion Industries, *right*, a fold-up compact that's ideal for short-distance commuting. Its novelty: pedals that work with an up/down thrust rather than a circular leg motion to move you with less effort.



Every day: Cut out one slice of bread and drop six pounds a year. One less handful of peanuts a week removes three pounds a year. This news from General Foods' brochure "Sane Talk about Food and Your Health" based on the U.S. Dietary Guidelines. For a copy, write: General Foods Corporation, Box 4164, Kankakee IL 60902. . . . For the not-so-sane, Richard Simmons' new "Never-Say-Diet Cookbook" (Warner Books). Be entertained by his manic banter while delicious Mozzarella Chicken, Cheeseless Cheesecake, etc., help melt away pounds almost painlessly.

Pedal off a milkshake: it takes about one hour and ten minutes of vigorous—ten or more miles per hour—biking (outdoors or in)

For biking safety, a snug-fitting helmet, lights, reflectors on everything, and pants legs cinched with clips. Add water bottle, sunscreen, sunglasses, gloves for long rides. *Here:* actress Mariel Hemingway.

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Q A

Sun and the health of your skin: sunburn, skin cancer, "tanning" pills . . .

I have heard that skin cancer is on the rise. How can it be prevented? Treated? Skin cancer is the most common, most curable (when caught early), and most easily prevented form of cancer, reported dermatologists and surgeons at The Skin Cancer Foundation's recent seminar in New York City. Scientific evidence continues to point to overexposure to sunlight as the chief culprit, and to increased leisure time spent outdoors as the reason for the rising number of cases. While chemicals and X-rays are believed to cause a fraction of skin cancers today, concern is mounting about ultraviolet rays emitted by fluorescent lights.

Protection from the sun is one of the most important means of skin-cancer prevention, particularly for fair-skinned individuals who burn easily, as they are usually also the most susceptible to sun-induced cancers. Until recently, only the sun's UVB rays were thought to be harmful, but recent research indicates that UVA, visible and infrared light may all enhance the deleterious effects of UVB, compounding the damage to the skin. PABA offers protection against UVB only; benzophenone protects against UVA. Sunscreen products containing both are increasingly recommended. Limiting exposure is also wise.

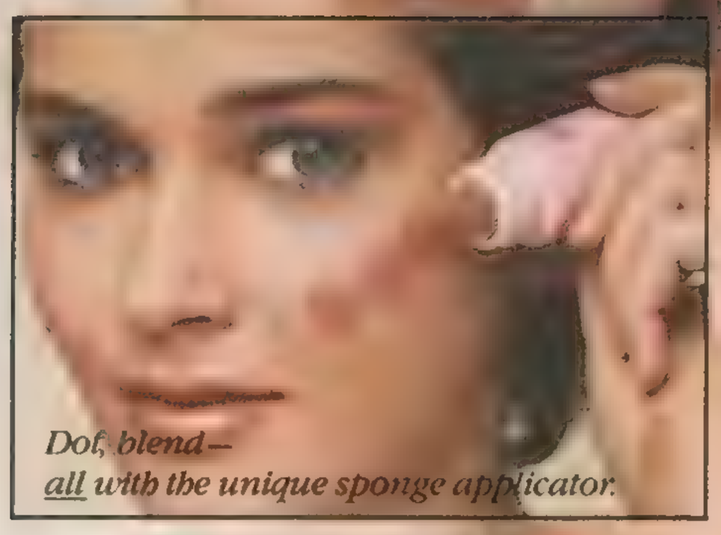
While the majority of skin cancers are treatable, early detection is important to the success of treatment. Any change in skin-surface texture or color, or any changes in the size, shape, or color of already-existing moles, should be brought to a doctor's immediate attention. Many physicians now include full-body skin checkups in all annual exams or recommend annual dermatological visits.

What causes sunburn? How should it be treated? "A severe sunburn indicates acute damage to the skin cells and blood vessels that nourish them, and even tanning is simply a sign of the skin's attempts to protect itself from the damaging effects of ultraviolet rays. A 'healthy tan' is a contradiction in terms," says Arthur R. Rhodes, M.D., assistant professor, dermatology, Harvard Medical School.

A mild burn, with redness and slight discomfort, can be treated with cool compresses and aspirin. A blistering sunburn requires medical attention. Self-treatment with over-the-counter products containing topical anesthetics should be avoided as some individuals are sensitive to these ingredients, resulting in increased redness, inflammation. To ease sun-induced dryness, a water bath and light application of petrolatum work best.

What are the new tanning pills I've heard about on TV? How do they work? Are they safe? According to the *FDA Consumer,* tanning pills, first developed in Europe, contain synthetic versions of the natural coloring substances beta carotene (in carrots, apricots, peaches) and canthaxanthin (found in brine shrimp, it's what makes flamingos pink). Taken for a week or two, the dye accumulates in the skin, "tanning" it with a distinctly orange tinge, especially on the palms and soles of the feet. The "tan" is no protection against sunburn and is costly (pills range from about $20 to $30 for a month's worth). Worse, the pills have not been tested for safety from long-term toxicity. Possible side effects are temporary nausea, stomach cramps, and diarrhea. While both carotene and canthaxanthin are FDA-approved as color additives in foods and drugs, the amount is a fraction of that in tanning tablets. Until there's FDA approval, the use of these dyes in oral tanning products is illegal in the U.S. ▽

NEW SASSY CHEEKS SHEER TOUCH-ON BLUSH SAYS IT ALL.



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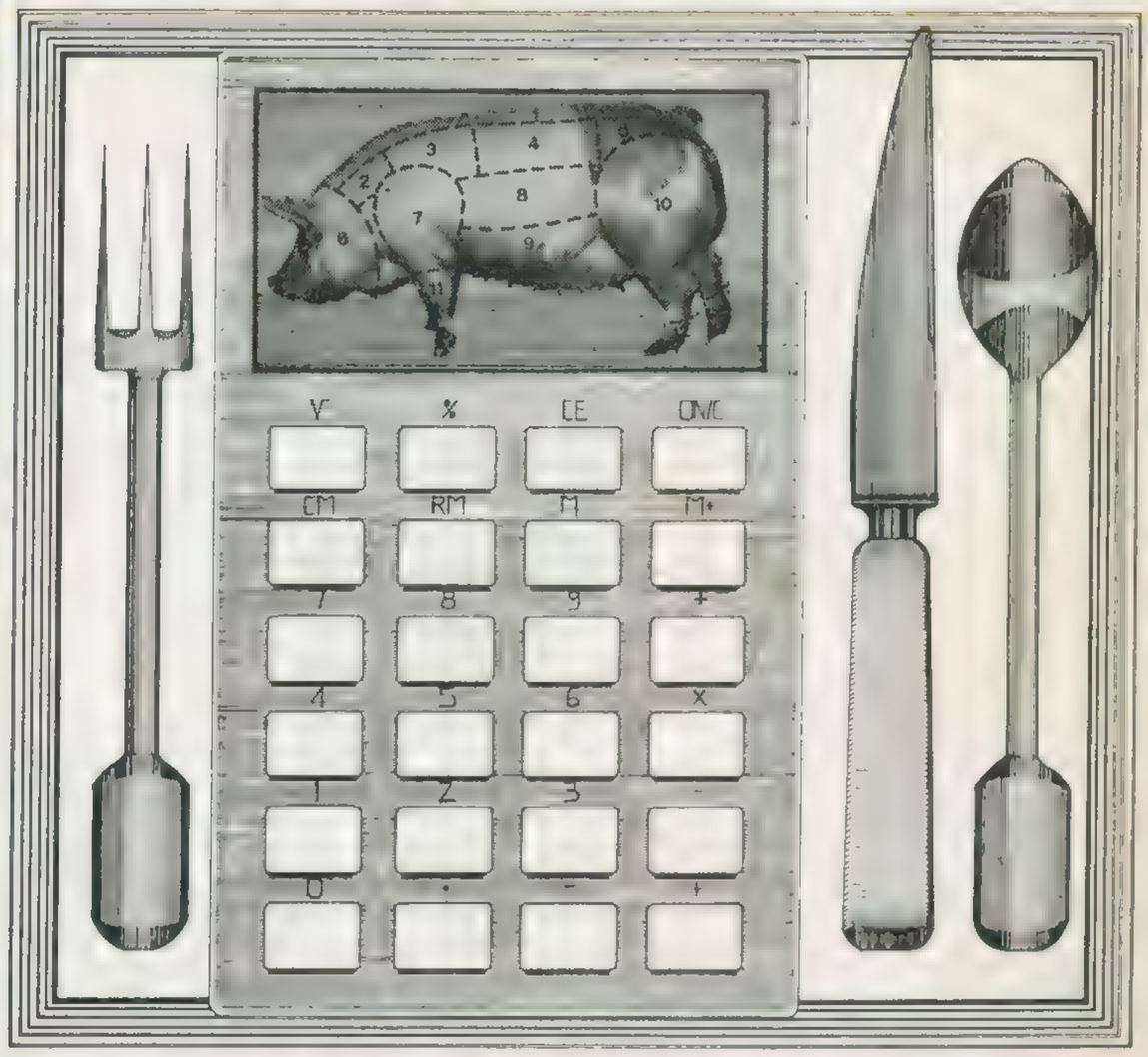
VOGUE'S

HEALTH *style*

The moon's pull

The full moon has always been associated with strange occurrences—and now there is scientific evidence of the moon's effects on behavior and physical reactions. Increases in individual metabolism rates, tension, anxiety, and increased hormone levels, heart rate, and blood pressure have all been observed during periods of a full moon, notes an article in the medical journal *Your Patient & Cancer*. Reports also indicate that the full moon seems to cause more rapid hair growth, an increase in sleeplessness, and shifts in both the courses of certain diseases and patients' reactions to drugs.

Among new fitness/fatness gadgets: Diet Trac pocket computer (Mattel Electronics) monitors cholesterol, calorie, sodium intakes.



"Miracle" algae fight fat? . . . beat out the protein/ B_{12} competition?

No! says Judith S. Stern, Sc.D., associate professor of nutrition, University of California at Davis, about spirulina, blue-green algae sold in health-food stores in powder and tablet form. The myths: Taken during a fast, it "minimizes hunger because phenylalanine, an amino acid in its protein, suppresses appetite" . . . its protein is "nature's highest source of super nutrition . . . far superior to soybeans, cheese, fish, meat, eggs, or milk . . . it's the most concentrated source of vitamin B_{12}." The facts: While the algae are high in B_{12}, in about three and one-half ounces of chicken liver you get the same amount provided by two hundred tablets of spirulina—which doesn't taste all that great . . . spirulina scores 50 on a 100-point protein scale vs. egg white's 100, beef's 83, milk's 78, soy's 73 . . . most protein contains phenylalanine, which is not a major factor in appetite control. Besides, in high dosages, spirulina's nucleic-acid content could produce urinary stones and gout in some individuals.

VOGUE, June, 1982

A SIDE OF ME WANTS A SOAP TO CLEAN MY SKIN WITHOUT DRYING

A SIDE OF ME WANTS A SOAP TO SOFTEN WITHOUT A GREASY FEELING

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SUNDOWN VS. SUN DAMAGE.

Every minute you spend in the sun is another minute you spend prematurely aging your skin. The makeup demonstration above shows what the long-term effects of sun exposure can look like. And that's just one of the not-so-beautiful effects of the sun. Another is skin cancer.

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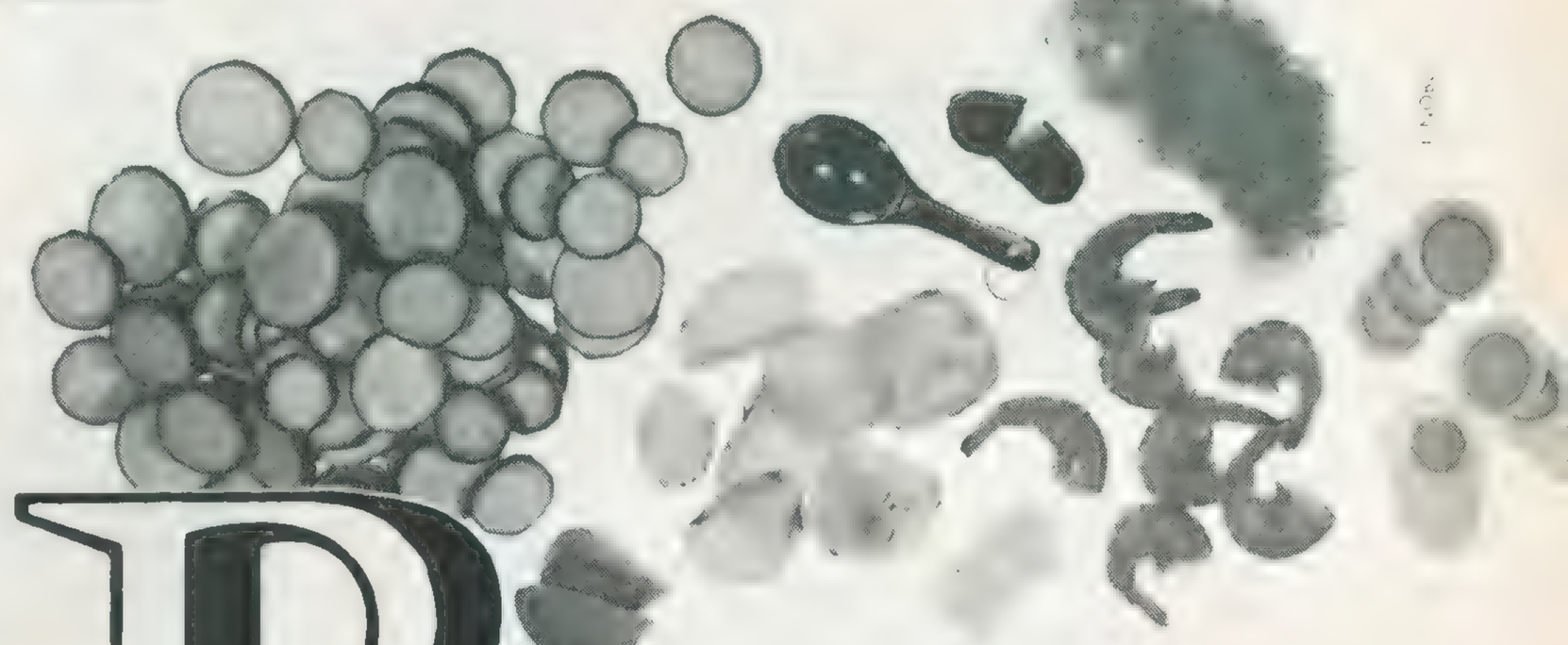
WINNERS

What do women who win marathons have in common with women who get elected to corporate boards? "Passionate commitment to their goals, the single most important ingredient for becoming a high achiever," says Charles A. Garfield, Ph.D., assistant clinical professor, psychology, University of California School of Medicine at San Francisco and founder of the Peak Performance Center. Dr. Garfield's five other essentials for meeting—or surpassing—your goals: collaboration with others, be they coaches or co-workers; a sense of balance ("setting priorities, knowing how to use mistakes to forge future plans"); a willingness to take risks, to go beyond the "comfort zone"; an ability to visualize the future—and marshal your defenses before they're needed so that crises can be handled more smoothly; and knowing how to relax, perhaps the most often overlooked essential of all. "A peak performer is not a workaholic but realizes that taking time off, enjoying herself without pressures, is as vital to success as hard work."



PROPORTION—THE KEY WORD IN WEIGHT CONTROL. IT'S FOOD MEASURED, WEIGHED, VISUALIZED FOR CALORIES. ABOVE, DIFFERING AMOUNTS OF DIFFERENT FOODS—ALL 100 CALORIES, AN IDEA INSPIRED BY THE GOLDEN DOOR SPA. WEIGH THE TASTE AND NUTRITIONAL BENEFITS OF 8 POTATO CHIPS VERSUS 5 CUPS OF ZUCCHINI. THESE ARE CHOICES YOU MAKE WHEN YOU CHOOSE TO LOSE WEIGHT. LEFT TO RIGHT: 5 CUPS ZUCCHINI, ⅓ HOT DOG ON BUN, 8 POTATO CHIPS, 1 TABLESPOON OIL, 1 SECTION "MOUNDS" BAR, 1 OUNCE UNCOOKED BROWN RICE, 1 TABLESPOON BUTTER, 4 OUNCES SHRIMP, 1-¼ EGGS.

The only way to "feed" hair: by eating a balanced diet. Hair treatments with protein, vitamins have external effects only, improve the *look* of hair

FROZEN YOGURT?

It tastes like the perfect summer lunch, but how does frozen yogurt stack up nutritionally? "Like all dairy foods, it is high in calcium and riboflavin, but it does not contain sufficient protein, vitamin C, fiber, or iron to stand on its own as a meal, says Sarah Short, Ph.D., professor, nutrition, Syracuse University. A three-and-one-half-ounce portion of frozen vanilla yogurt has 130 calories, compared to 144 in an unfrozen *eight*-ounce plain low-fat yogurt, which also has three times more protein, less sugar and fat. Short suggests frozen yogurt as dessert to a small salad with eggs or meat.

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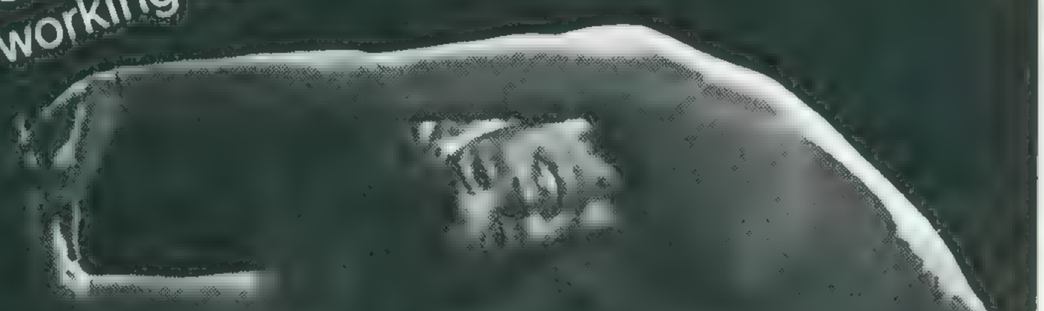

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HEALTH *style*

Are you robbing your body of vitamins?

According to experts at a symposium on nutrition and drugs sponsored by Columbia University's Institute of Human Nutrition: If you drink, smoke, or take birth-control pills, if you are on a diet or undergoing a great deal of stress, you may be robbing your body of vitamins. Many doctors now feel that alcohol interferes with the body's utilization of vitamins B_1, B_6, and folic acid. Smokers have been shown to register blood levels of vitamin C as much as 30 percent lower than those of non-smokers. Women taking birth-control pills often need additional amounts of vitamins B_1, B_2, B_6, B_{12}, C, and folic acid.

As long as you are eating an adequate diet, any one of these factors will probably not seriously alter your nutritional needs. Moderate drinkers who eat proper diets are not considered at exceptional nutritional risk. But if you drink, smoke, and take birth-control pills, ask your doctor about vitamin supplements. The same is true if you are on a diet and experiencing stress. Even the best weight-loss diets often eliminate foods containing important vitamins, and new evidence suggests that vitamin needs increase during times of stress.

At Rancho la Puerta's circuit, below, "walking" bars for upper-body strengthening

Right: At one station, upper-body stretch via rings for balance, feet as pivot point

Circuit training is fun, provides a total workout

Circuit training—popularized by outdoor Parcourses with eighteen exercise stations—is gaining favor among athletes and amateurs. Why? Most courses are designed to start slowly, build to a strenuous level, then gradually reduce intensity so that warming up, cooling down—as well as strengthening, stretching, *and* cardiovascular exercises—are built into the program. Converts love the versatility of circuit training—you jog or walk between stations, do a different exercise at each.

For developing cardiovascular fitness, above, a series of up-and-down steps holding mini-weights in hands

ELLEN GRAHAM

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(Continued from page 217)

traditional nuclear family doesn't mean that we cannot make other connections and strengthen those kinds of committed loving relationships.

Ms. Jong: Our society and our families are increasingly matriarchal, but there we are, still having to live by the rules of patriarchy, so we're really in a double bind. A woman who gets up at six every morning, packs lunchboxes, takes the kids to school or to the day-care center, works all day, picks the children up at six in the evening, takes them home and feeds them, puts them to bed, falls into bed exhausted has no time for political activity.

Ms. McCabe: The reason why certain minority groups in this country have been able to survive is that they were capable of paralleling that situation that you talked about with devoting time to church and religious organizations, other kinds of immediate community organizations, and other kinds of extended-family responsibilities.

The reason why black women oftentimes were called superwomen—or were they trying to be superwomen before it became fashionable to use that term?—was that they had to do all those kinds of things, especially if they came from those black families that weren't middle class economically but were middle class in terms of their aspirations and educational achievements.

I see increasingly that the traditional life style of the black middle-class woman is really being mirrored to a certain extent now by our white middle-class sisters who are trying to juggle and maintain various roles in the family and also now in the world of work.

The most devastating realities in terms of the black community have to do with those services that are no longer being rendered in a quality way to youngsters. When you look to urban centers and you talk about youth unemployment, you have figures that start at 40 or 50 percent in some locales; and then you have an unhealthy environment for family.

I understand that seven out of ten young blacks entering high school will drop out before they graduate; and 50 percent of those who remain will read at a level lower than eighth grade; so you're talking about people who are virtually unemployable and certainly not capable of being quality parents.

The number of unwed mothers is at an epidemic level among teenagers; and when you look at black female teenagers having children out of wedlock at six-and-one-half times higher the rate than what is already deemed epidemic level by Planned Parenthood for white children, you are looking at a decaying structure within the urban centers.

Dr. Ramey: When we talk about children of working mothers, we have to break it down very sharply into economic groups. All the studies have shown that in the middle and upper-middle class, when the woman works—whether she is the head of the household as the single parent or whether it's joint parenting when both are working—the evidence is very strong that the children in the main do very well.

Even when the mother is not home very much, the father is not home very much, arrangements are made; there is an economic security that is the basis for the development of those children.

I am impressed with the fact that most of the middle-class children, including the 'sixties flower children, have wandered back to Wall Street or law school. And we are seeing a lot of them applying to medical school now at a time when they thought they should have been dead, they're over thirty; but those children had support systems.

Of course, all children need our very close attention. We have to be concerned about all kinds of psychological problems that middle-class children get into, but the problems of the poor child are far more significant because that black kid who's out of work is a danger not only to himself and the people around him but becomes a clear and present danger to the entire society including the white upper-middle class.

I agree that child care is a big problem of the 'eighties. If the middle-class woman who works would divest herself of the guilt over what she's doing to her children, thinking that because she's working she is going to destroy them, she has only to look at the statistics to be reassured. She is *not* destroying them, they turn out in general to be much more independent children and, in the long haul, probably more successful children. The big problem with the mothers of those children is to try to get them to unload some of the guilt that they're carrying and to use that emotional energy for their kids.

The American family—reemerging as a haven

I was warned forty years ago when I had my first child that, if I went to work, the child would be destroyed. Well that child who was going to be destroyed is now a practicing physician and doing very nicely, thank you.

Ms. Jong: Since many of us tend to have fewer children than our parents did, since many of us come to have children having had professional careers, we may value some of the things about being mothers perhaps more than the woman who is trapped at home; those things become very precious to us if we know they're fleeting.

I'm very aware, having a three-and-one-half-year-old daughter, that she will be independent of me very soon. And I don't feel that guilt bothers me as much as the desire to seize an experience that will flit by very quickly.

There's another question that I want to ask that is not a political question but really a human question. What *is* good child care? What *is* good child rearing? What things enable a child to be nurtured and to grow? Is it a stable environment? I know that my little girl gets great pleasure out of her room, her house—the fact that they're hers, the familiarity, whether I'm there or a baby-sitter is there or her father is there, or whatever.

What are the things that make a child secure? Have we ever looked at that, and how can we begin to provide that for all children?

Mr. Goldberger: I think the important thing is stability and order. Certainly a physical place plays an enormous role in it. You're very right in mentioning your daughter's room. I think psychologically it's enormously important that not only the room be hers but that it be essentially the same and change never radically, never in a way to surprise her.

I think there can be order and stability and thereby mental health for a child without the mother's always being present. Mother can come and go in the way that father comes and goes. It's merely a question of a pattern that the child can understand and rely upon as not having radical and unexpected changes.

Ms. Franklin-Trout: There is a definition of quality time: That's time when you're not utterly exhausted and don't resent being with your children. Time when you're not distracted and you have something of yourself to give and a receptivity to take in what your child has to offer you back; and you begin to have a relationship with that young person on the child's basis as well as on your time schedule.

I think that the middle-class woman's life has changed enormously. When I was graduated from college, it was 1968 and the Civil Rights Act was forcing the TV networks for the first time to put women on the air doing the news. Women had never been on the air because, "Who would believe the news from a woman?" Now, in 1982, the world is full of women on television, women lawyers, women doctors. . . . They have entered the work force in capacities that are very fulfilling.

I think these women have gone through first an episode of throwing over the family, the children, and all that, to go for a career, to now coming back to say, "No, that's wrong, I want a family, and if I'm going to have children, I'm going to take care of them well and that involves my time, my energy in a good way, times in which I have something to give."

I feel that the middle-class woman has made enormous strides for herself but also for the family. I find these women very good mothers.

Ms. Orth: One of the things I think is very interesting in terms of changing attitudes is that fifteen or twenty years ago the family, at least to the 'sixties generation, was something very much to rebel against. Now we've gone through so much turbulence and change that the family is reemerging as a haven. But younger people, for example, or people who have postponed being married or being parents have very high expectations. I'm wondering if their expectations aren't so high that they expect all the problems on the job to be mitigated by having a beautiful, warm, loving relationship, which of course isn't true either.

I recently covered a conference on the West Coast called Friends of the Family—a coalition of PTA women, Gray Panthers, groups from the National Council of Churches and AFL-CIO—to try to figure out family policy or a family bill of rights that was different from the one of the New Right; one of the speakers used a marvelous term from canoeing—I think it's called portaging. When you get to a bumpy spot in a stream, what you're supposed to do is just to take your canoe out of the water and walk around the spot and then put your canoe back in the water, and get in. You don't abandon the canoe.

And I think that, in the 'sixties and early 'seventies, a lot of people were abandoning the canoe. I think there's more of a tendency now to get back in.

Mr. Goldberger: I agree; I think the family has come to represent privacy and intimacy, two things that we did not particularly value in the 'sixties or early 'seventies and that are very much valued now.

Ms. Mirabella: Does the rising birth rate among women in their thirties indicate a return to family values by the career-oriented feminists?

Dr. Symonds: I think of people basically in terms of the theory of Karen Horney. (This is my own theoretical background.) We all have need for three basic drives: power, freedom, and dependency. Until very recently, women were relegated to the area of dependency and the love-oriented needs only. And if they had needs for power and for separateness, they weren't allowed to fulfill those needs. Only a few exceptional women achieved power, and they usually suffered a great deal to do so.

As a result of cultural pressure, the pattern has always been that men were encouraged to be power-oriented and/or the freedom-oriented people. Their tender feelings, their needs for intimacy and closeness were secondary. Men went into corporations, into government, and into intellectual pursuits and definitely neglected the other aspects of their personalities; and women were at home. The whole realm of feelings was allowed them. Intimacy and closeness with children, cooking, nurturing, that was their domain; and they weren't allowed to develop the other aspects of their personalities.

Today, women are given much more opportunity to fulfill their power needs. Many are going into highly intellectualized fields such as law where a lot of aggression is allowed. Medicine is also an intellectualized field, although there's a higher nurturing aspect. Politics and Business are largely power oriented. Most women who have newly entered these professions are in their thirties now. They were brought up in a very traditional culture, in a stereotyped way; and they find that their needs for closeness and intimacy are not being fulfilled in their work. Some of them got married, some didn't. Intimacy needs can be fulfilled through a partner and/or through children. So at this time in their lives, they are trying to fulfill these other aspects of their personal needs through family life. This is why we see many career women in their thirties deciding to have children. Women are striving for a rounding out of their personalities.

Unfortunately, men are almost totally power-oriented and have either what Horney called the expansive personality or the detached personality. They practically have contempt for feelings. The stereotype of the nuclear family is produced by the type of man who is afraid of his tender feelings, afraid of his needs for intimacy and closeness, who relegates them to women and then looks down on women because that's second rate.

Dr. Ramey: I think that, also with respect to men and their need for nurturing, in medicine you see what really happens to men who have denied this need. Because as soon as men get sick, they become extraordinarily needful of nurturing. But the man with the flu who is yelling for orange juice, aspirin, and tender loving care is the same man who, under other circumstances, not only denies his need for nurturing but is contemptuous of it.

So the need is profound in all people; and one of the tragedies, I think, in our society is that we deny men the right to want this kind of thing. One of the stresses that kills men, I'm convinced, that acts on their fragile biology, is this unrequited need for nurturing.

Ms. Franklin-Trout: But if you look at today's men, once again, married to middle-class professional women, they're quite a different breed than were the middle-class men of, say, twenty years ago. These men are very involved in the rearing of children in direct physical ways. They're feeding their babies, they're changing them; as the *(Continued on page 268)*

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YOU & YOUR FAMILY

(Continued from page 267)

children get older, the fathers spend time with them, taking them places, in very comfortable ways that never happened before.

We're seeing very different men, and I think the marriages that result are much more comfortable for both men and women and certainly much better for a child.

Ms. Mirabella: How do the changes in the family affect our living quarters; will the places we live in change, too?

Mr. Goldberger: I don't think anything radical is going to happen, which is in one sense unfortunate; in another sense, though, it seems to suggest that the traditional nuclear family, which is certainly symbolized in the traditional house, seems still to be what people want.

The history of attempts to change that choice of home is long and honorable. There's a remarkable book published last year by Dolores Hayden [*The Grand Domestic Revolution,* MIT Press]; it was a history of feminist attempts to rework the conventional house, beginning in the early nineteenth century. There are a number of remarkable things in that book, none of which has ever quite happened; and my sense today is that they're not any closer to happening.

It's a shame, because physical surroundings, housing, is one of the ways in which we can begin to attack some of the limits for the echelon that is struggling economically but significantly above the underclass. Such people, I think, could benefit enormously from arrangements in which there were communal child-care facilities, communal eating facilities, communal food-purchase situations, communal kitchens, and so forth.

What seems to be happening now in the upper-middle class, the professional class which is growing considerably right now, is an attempt to try to make the conventional idea of a house work, just paralleling precisely this attempt to try to make the conventional idea of the family work. Even in the case of single parents, there still seems largely to be an attempt to try to make this conventional physical model work.

Ms. Orth: There are so many trends now that are economically related, like young people in their early twenties moving back in with their parents because they can't afford housing. There are so many reasons why the family seems to be coming back together in some ways.

Mr. Goldberger: I think we're right now suffering from failure of too great expectations. There was a feeling as we moved away from all the values of the 'sixties and early 'seventies that, if we only returned to the family, if we only started believing in children and love and marriage, now that women had established themselves in careers and returned to love and marriage, everything would be wonderful.

Of course not. Firstly, because nothing happens by pushing buttons; any more than we changed the world in the 'sixties by political action, we won't change the world instantly in the 'eighties by having families. It's a long, hard struggle, and it's an individual struggle; but if we stop looking at a particular model as an instant salvation and merely look at it as a sort of private struggle that any one group of people makes, I think we're doing pretty well.

Ms. Jong: I think we're living in an era of tremendously raised expectations. Raised expectations about the wonders of male parenting. Raised expectations about intimacy between man and wife and child. Raised expectations about how women can have careers and also raise wonderful children and also nurture their husbands.

It's different from what it was when I was graduated from college in 1963. When you were graduated as a Phi Beta Kappa from Barnard in 1963, you were asked during your first job interview if you could type; that is no longer the situation. Now, you are graduated as a Phi Beta Kappa and you go immediately to law school or medical school. But I think that you just delay the confrontation with sexism.

That confrontation probably now comes, I think, when the first child is born or when the second child is born or when the wife begins to earn more money than her husband or when the wife begins to win greater honors than her husband. And then we discover that the male ego has really not changed at all. Women in their twenties and thirties speak to me all the time and say nothing but: *Where are all the nice men?*

I think the collision of expectations and realities comes because the problems of sexism have not been solved by our entering the work force. Women still want the same things they always wanted. They want work and they want love. And, unfortunately, those two things frequently come into conflict; I don't feel optimistic about our solving this problem. This has to do with psychological change—and how do you psychoanalyze a whole population?

Ms. McCabe: Certainly if there are any people who feel a sense of inequity in this country, it is black people, and yet I think it is ironic that we are probably the most optimistic as well. I think that what you describe are the challenges of life that one has to confront, but we should acknowledge the progress and the sensitizing that has taken place. When you are speaking in terms of hundreds of years of problems, you have to talk about a decade in terms of the evolutionary process.

Dr. Ramey: I feel very optimistic about men. At Georgetown Medical School, where I have been involved in admissions for many years, I've had man doctors who are fathers of sons get in touch with me about the chances of their sons' getting into medical school, and that is what everyone would expect.

About ten years ago, the Women's Movement really got started and I began to see something very interesting with these very conservative men. They began to call me up to ask me about helping their *daughters* get into medical school.

Those calls from fathers of daughters have increased to the point where I receive, I think, more calls from physicians around Washington about their daughters than I do about their sons—because very often the daughters have been high achievers at college. That is an extraordinary change. The only women at medical school in Georgetown when I first came there were nuns from the missionary office.

What happens is these men have consciously or unconsciously received the message from society. They no longer can turn their daughters over to another man for total security, the way fathers from time immemorial have done. They want those daughters to be secure, and they've gotten the message that today security for a woman, as for a man, lies in what she can do for herself. And that to me represents an extraordinary revolution.

And so I feel very hopeful about the future, but nobody said it was going to be easy. It took seventy-two years to get the vote for women, from that first meeting at Seneca Falls; so why should we have thought that the world was going to change overnight starting in 1968?

Having ovaries just isn't enough; what you have to have is a consciousness of the fact that as a woman in a power position you are your sister's keeper until such time as nobody refers to you as a woman doctor.

Ms. Orth: It's amazing, when you consider that women are over 50 percent of the population and we each have one vote the same way men do, and our needs are so overwhelming, that we have to struggle the way that we're struggling among ourselves.

There are certain things that we could be given without a whole lot of argument; and I think one of the reasons this hasn't occurred is, of course, whoever has power doesn't give up power voluntarily. They never have in all of history, and men have the power. I think if women really understood that they're not alone, they would assert themselves more politically. I just finished a story on the heroine of Love Canal, Lois Gibbs, a high-school graduate, the mother of two, who at first couldn't even speak in front of a PTA group but took on the entire federal government against all odds and won her battle to have expenses incurred by the 710 families to evacuate the toxic-waste dump site and to relocate borne by the government. And she said to me, "The American people don't know what power they have, and especially American women don't know what power they have," and I think that's very important to remember. ▽

INCREDIBLE MRS. ASTOR

(Continued from page 200)

exquisite Victorian needlepoint carpet of alternate squares embellished with country bouquets and happy animals. Everywhere inside: bouquets of flowers from the cutting garden or the greenhouses.

Both homes are bright with flowered chintzes: sunny yellows, leaf greens, soft pinks, summer-sky blues against a white background. And both are inhabited by menageries of witty antique English porcelain animals. In New York, in the small sitting room that Mrs. Astor calls "the boudoir," green porcelain camels carry monkeys on their backs, there are monkey and camel teapots, antique English dinner plates painted with a boar, a camel, a tiger, a bear. In Maine: more animal-shaped teapots, a bear standing up on his hind legs, that turns out to be a jar—his head the removable top, a funny-faced lion found at a local antiques fair.

There is the same photograph of Vincent Astor, her late husband, in Maine and New York. In New York, in "the boudoir," a photo of Mrs. Astor holding a parasol and sitting on a little throne-like seat on the back of an elephant could have been taken in India. In fact, it was taken in Wild Asia, the Astor Foundation's gift to The Bronx Zoo (in New York), an authentically replicated environment for a collection of exotic animals. There, in her honor, the first elephant born in New York since the beginning of recorded time was named "Astor." Brooke Astor couldn't be more pleased. ▽

ENERGY

(Continued from page 241)

your blood brings to the tissues and muscles, the longer and harder you can work. "When your cardiovascular system is conditioned, it doesn't have to work as hard to get you through a day—so you have more energy left for other things."

It's generally the most inactive people who complain the most about their lack of energy. They go slowly all day and sleep ten hours a night—and can't understand why they feel listless instead of invigorated. The problem is that, while the principle of energy conservation works for fuel tanks, it doesn't hold for women's bodies. A personal turning-out-the-lights won't preserve your energy for future use, it will simply dissipate it. For example, Brian Sharkey, Ph.D., the director of the Human Performance Laboratory at the University of Montana, cites studies that found after three weeks of inactivity, your fitness level declines dramatically. Curtailing regular exercise before a big event may be counterproductive since you'll find yourself with less energy when you slow down—not more.

Women who add regular exercise to their schedules are constantly amazed to discover that they feel less fatigued. "It's hard to understand," says one advertising executive in her mid-thirties, "but when I get home from work at six or seven in the evening, I'm exhausted. If I can drag myself out to the track to jog for thirty minutes, I come back feeling refreshed."

The tiredness that most working women feel at the end of a day can be ameliorated by vigorous activity. Exercise gets you breathing deeply and relieves some of the cramping in shoulders and neck muscles. It also stretches the muscle fibers throughout the body. "When you're tired, you exercise to get the blood circulating and revive your energy," says Dr. Albright. "It's not the time to be doing exacting maneuvers—like an Olympic ice-skating program. A brisk walk can be enough to get you recharged."

Exercise gives you a psychological boost as well—your mind is free to wander, and some of the emotional tension that has been building up during the day is released. "You also get a sense of confidence that carries over to the rest of your life," says Jacki Sorensen. "When you feel good about yourself, it's harder for things to get you down."

In the intricate connections of mind and body, your emotions seem to have as great an effect on your energy level as your physical state. One sign of depression, for example, is constant fatigue. When depression lifts, energy rises; and, conversely, if you can get yourself out of bed and be active again, there's a good chance that you'll feel better.

When you exercise regularly, your muscles get stronger and often your level of body fat declines. This in itself is an energy boost, since fat is metabolically inactive tissue. You have to expend energy carrying fat around, but it offers neither strength nor endurance in return. If you drop the fat and increase your muscle strength, your energy level will seem to soar.

Small changes in your exercise level—roughly thirty minutes three times a week—can make a noticeable difference in your stamina. Your blood pressure and pulse rate will be lower, and your body will have a higher baseline level of functioning. Says Jacki Sorensen, "It's almost impossible to convince people who haven't experienced it that by spending more energy they'll have more energy—but it's true."

—JANICE KAPLAN

A VERY HAPPY WOMAN

(Continued from page 199)

thousand" she's earned from the two autobiographies and novel she's written.

We are talking in the library in her New York apartment, a reader's dream of a room. Red lacquer walls, the plumpest couches, a terrace full of sunlight, shelves and shelves of lusciously leather-bound books. There are people who like to read, and there are people, like Brooke, who revere books. Her mother constantly promoted reading. "Always stretching your mind," Brooke says. "My mother always thought: to attract attractive men, you've got to be bright."

Life itself participated in Brooke's education. Before she was sixteen, the family—Brooke, her mother, her Marine-officer father—had moved from New Hampshire to Washington, DC, to Hawaii, Panama, Newport, Peking and back to Washington again. The China years—from age seven to eleven—convinced her of the Buddhist belief in animism: everything that exists is responsive—a cloud, a mountain.

You can hear in her speech, and read in her books, the nineteenth-century values that formed her: duty, fortitude, "facing things," "not giving in to things." She was raised on such panaceas as fresh air, apples, and good manners. She was fascinated, as a child, to observe the façade grown-ups put on. She came to appreciate "fronts" as a form of manners. Behind your "front," you guard your own secret life.

"It makes things easier," she learned, a lesson impressed more deeply during her first, unhappy marriage. The marriage lasted ten years, produced one son—Anthony Marshall, former ambassador to Kenya, a consultant on international affairs. Perhaps if the marriage had been blissful, she would not have started to work. As it was, she got herself a job—at Vogue, reviewing books—and took classes in writing. She wrote one play, *Let them Eat Cake,* and went on to become an editor on *House and Garden.*

She was more fortunate in her second marriage. "Buddie Marshall," she says, "was the love of my life." (Gish: "That was one of the greatest love stories I've ever been near—the other was Anne and Charles Lindbergh.")

After twenty years of marriage, Marshall died suddenly. When Brooke reemerged into social life, she found Vincent Astor staring at her fixedly. He proposed startingly quickly, went off to Tokyo and courted her with letters. A few months later, newspaper headlines were thrilled with the romantic "elopement" in this corner of American aristocracy.

After his death, she threw herself into the Foundation and specifically sought a woman director. "Why? Linda Gillies is concerned about the things I'm concerned about. I'm concerned about the quality of life, and men aren't really, not at the nitty-gritty level. They wouldn't want to go and see a home that only had six girls in it . . ." She's referring to a South Bronx project called GLIE (Group Live-In Experience). *(Continued on page 270)*

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A VERY HAPPY WOMAN

(Continued from page 269)

"It's run by a very nice woman who's buying up little one-family houses in a row and making them into homes for girls—that wouldn't interest a man. He'd want to do some great big mass thing. Linda and I meet the girls and talk to them and get an impression, and leave an impression."

"I don't go in drifting in jewels, but I don't bother to wear an old poncho either. I feel they expect me, if I'm Mrs. Astor, to be something to look up to. Do you think that sounds prissy? I don't want to sound like one of those darn serious do-gooders who threaten that the world will go to pieces if you don't do this one thing right now."

Excitement for her, clearly, is in her work: Ask her a question about herself and she inevitably turns the answer into an enthusiastic description of some Astor Foundation project. She dashes from saying that she's had "no education at all," to talking about a special school "for rather disruptive children, children who haven't had anybody to influence them to want more education." (Her analyses, you will notice, are kind; other fortunate people can be far less compassionate.)

"We went to see what it was like," she says. "I said to these children, 'If you can't read and you can't write, you're a nobody. You want to be a somebody, don't you?' And then we talked with the young man who's running the school, and I said, 'You must be carrying the family jewels in there'—he never let go of his briefcase. He said it was his book—and the title was *Be Somebody.* He said, 'That's what I say to them—*be somebody.*' "

His idea touched Brooke. "I think you can do a lot with yourself," she says. "You don't have to be Greta Garbo—you could feel within yourself that you are somebody. You are a person, and you want to enhance the lives of others. Then, I think, you're happy."

But where did she get the notion that she wanted to "enhance the lives of others?"

"It's because I've suffered, I think, and I've conquered my sufferings, and I am fortunate—here I am with plenty of money and a marvelous job. . . . My parents used to say if you have three meals a day, you ought to do something for people less fortunate than yourself.

"I want to feel I'm what the British call a life-enhancer. Now, I would like to take up the cause of the lower-middle class who've been squeezed out of New York. It's very unpopular to take up their cause, but I feel desperately sorry for them. These are the people whose taxes are supporting a lot of other people. . . ."

I had asked her about herself, and here we are wondering what can be done for these people.

What she does for herself—I manage to get this out of her: she takes weekends, at her house in Maine, without visitors in winter.

"I go up with a big canvas bag with seven books. And I love walking in the mountains by myself. I don't compete against other people anymore. I compete against myself—can I still climb three mountains in one day?" She prizes the quiet, the aloneness, the time in the natural world: but it is not a purposeless exercise. "The French have a phrase," Brooke says with a canny smile. "*Reculer pour mieux sauter*—go back so you can jump further." ▽

BROOKE ASTOR

(Continued from page 199)

at the tip of Manhattan, occupying the same block as the famous Fraunces Tavern, stand several red-brick, early-nineteenth-century buildings. They are among the last examples of Federal-style design in the city, and a few years ago their owner had determined to knock them down and install a parking lot in their place.

The Landmarks Conservancy of New York, a not-for-profit organization whose purpose is to identify, preserve, and find sympathetic new uses for landmarks, was eager to rescue the buildings. A bulldozer was within a few hours of leveling them when the Conservancy appealed to the Astor Foundation. The buildings were saved, and on the day when the title passed to the Conservancy, a little party was held in a gutted room of one of the buildings. Toasts were drunk to Brooke, who stood smiling debonairly and looking very much at home in a by no means familiar habitat—the dust and rubble of a long-vanished New York.

Another memory, in yet another landmark. On Madison Avenue just behind St. Patrick's Cathedral stands a cluster of brownstone houses in the form of an Italianate palazzo. By means of a long-fought-over compromise the buildings were preserved and a large portion of them was incorporated into the present Palace Hotel. In the north wing of the palazzo the Municipal Art Society wished to establish what it called an "Urban Center"—a headquarters not only for the Municipal Art Society and several other eleemosynary institutions but a place to hold architectural exhibitions, seminars, and an architectural bookshop. The Astor Foundation was asked for a large grant with which to accomplish this ambitious task.

> ***Nonsense," said Brooke, "I want to see it all"***

The day on which Brooke and Linda came to look over the north wing of the palazzo was bitterly cold. Inside the building, there was no heat and no electric light. The little group of us who were to serve as Brooke's and Linda's guides armed ourselves with flashlights and led the way into the dark and filthy cellar of the building. Shivering, we stumbled up to the first floor and then the second. Shining our flashlights here and there, we described to Brooke our glowing plans for the rehabilitation of the building, and to our relief she saw at once how splendid it could be. Not daring to dishearten her, we suggested that there was no need to see the upper stories of the building, but "Nonsense!" said Brooke, "I want to see it all!"

To keep up everybody's spirits, I sang away at verse after verse of "Danny Boy," in a cracked Irish tenor that only added to the eerie ghostliness of the abandoned house. A few weeks later, the Municipal Art Society was in receipt of a check for two hundred thousand dollars from the Astor Foundation, and ever since a trifling debate has persisted within the Society; did Brooke bestow her gift because of my valorous croaking of "Danny Boy," or did she bestow it because, upon request, I consented to fall silent? Whichever is the true explanation, I cherish a compliment—a double-edged one, to be sure—that Brooke paid me on another occasion, again concerned with fund-raising. She raised a glass and said, "Whenever Brendan speaks, I feel light of heart," and then she hesitated a moment and went on, "and later I realize that I have been made to feel light of pocketbook as well."

So much to say of the public Brooke, so much more that could be said of the private one! She lives intensely within that privacy and it is not to be invaded; still, a glimpse of it may be had in her autobiographical book *Footprints* (Doubleday), when she tells of the ravishing assortment of houses in which she has lived.

"As I have loved every house that I have ever lived in," she writes, "and have always felt comforted to open my eyes in the morning amid familiar and pleasant surroundings, my heart goes out to those who open their eyes and see a hated four walls. How can one start a happy day in a dark room with flaking plaster and grimy walls?" Of all the houses in which she has opened her eyes, surely none is lovelier than the one on the coast of Maine where she spends her summers. She walks in the woods, or she swims; or, seated on her terrace, book in hand she looks out over her English garden to where the silvery line of the sea begins. Her eyes look out upon the world with undiminished zest: never was there more to see, more to embrace, more to be grateful for. ▽

NORMA KAMALI

(Continued from page 193)

Carly Simon for the photograph on the cover of her new *Torch* album). As the story goes, the shop moved, in 1974, to a bigger—chicer—space on Madison Avenue. It was called Kamali. After the Kamalis divorced, OMO Norma Kamali was born—in 1978. OMO stands for "On My Own": a way of distinguishing this—her—enterprise from the Madison Ave. shop—which, for a while, coexisted.

"When I wanted to start a business again," Norma says, "everybody said, 'What a mistake; you can't have a store and be a designer; you should get a showroom on Seventh Avenue.' But I knew, somehow, by hook or by crook, I had to get a shop together; and I fought for it." The financial part, she taught herself. "When I opened the shop there was nobody there who was going to say, 'Don't worry, go design, I'll do it.' And so I learned.

"With a retail store, you put clothes in and you sell something the next day. Maybe it's my candy-store background, but I understand that kind of psychology. I couldn't bear waiting to see if a collection would sell and if stores and the press liked it. I have to know, 'Well, if I have to sell this dress, I can sell it and we can pay the rent.' If a customer likes something, okay, I can do it in another fabric; I can make a dress or a jumpsuit. I experiment and six things evolve." What's evolved is prodigious.

First, there are Kamali bathing suits—inventive, daring, always body-aware—sold not only at the OMO boutique but also in about three hundred other stores, now. In 1972, Norma first made maillots out of gold lamé; one famous suit was in leopard-printed chamois. There have been Esther Williams-style structured affairs, cocktail-party suits, lifeguard suits, bikinis that dipped and curved in previously unexplored places. This summer, Norma put the brakes on a bit; she was tired of "some of the most outrageously over-decorated swimsuits in this industry. I know I had something to do with that, and I take the blame for it." In the shop, now, her cotton Lycra suits in solid colors are "very plain but pretty-plain." They still show strongly the lessons she learned in anatomy classes.

At couture prices, Kamali's imagination runs freest; and as much as body shapes interest her, strong fashion shapes are a Kamali trademark: broad-shouldered, entrance-making, often exaggerated clothes—always, though, with a bit of humor. Before down descended on us all, Norma cut up a sleeping bag for a coat; she draped jerseys for 'thirties effects, made jumpsuits from parachute nylon. Liz Mazurski, Norma's right hand and press manager, describes Norma's style as "a little bit of old, a little bit of new, a little bit of ethnic, mostly 'forward.' " "Forward," in fashionese, means before its time. At this time, OMO garments cost from about $200 to $2000, and aside from the New York boutique, are sold only at Beverly Hills Neiman-Marcus and Brown's in London.

At OMO, clothes hang—like artwork—on free-standing poles: coats of hand-dyed mudcloth from Africa, evening clothes in black leather. A sewing machine buzzes upstairs. Kamali designs by need and by ideas, not "seasons." The boutique is her lab.

"In the shop, I know instantly if I'm doing right or wrong; I know what my clothes are doing when they are on a body. I know what people are buying—which is the most honest, straightforward comment on whether they like something or not; they don't buy things because you are a nice person. I find out what's doing, what's going on with women, what's going on in this city. People bring information in, and it's a wealth of information." Chanel would go into fitting rooms with her women; customer feedback has been a backbone of the French couture. It's what Halston learns from his Made-to-Order, why Bill Blass travels—and talks to women—across the U.S.

When Norma first experiments with a bathing suit, she tries it on nearly every one of the thirty-or-so women who work at OMO. Then, she does up six or so for the shop. If the suits are not working, on customers, "I get down there real fast and learn from it. And if I'm risking losing six suits in the process of getting it right, I'm certainly ahead of the game." Norma does no fashion shows for store executives or press, no store appearances.

The theater-like presentations in Norma's OMO windows are her "fashion show." (They change about every three weeks, and the staff may stay up all night working on them.) The designer-as-star, in fact, is not Kamali—in any way. "There are people who are great at it, and I admire them," she says, "but that's not what

The boutique is her lab

I chose to do when I got involved in this business. I chose to dress people and to make them look good. I didn't choose to be the star."

She's competitive, not saintly. "One half of me is attracted to the European idea of design; Europeans treat design with the same kind of respect they give theater or ballet or art. This is a newer country, we have newer values, different kinds of values; and money in our society is success. The side of me who always wanted to be the artist would love to be an artist in that European kind of world. The other side of me, being an American and a capitalist, says, 'God, wouldn't it be great if I could be a woman making tons of money like all those guys?' "

Norma Kamali's sweats could be her entrée.

* * *

The sweatshirting of America geared up long before Kamali. The fitness explosion of the 'seventies not only got Americans exercising in record numbers but exercising with a decidedly social slant. The jogging suit was born for public appearance: the lowly grey sweatsuit of another era spiffed up in cushier fabrics, in racy colors, for group exercise or neighborhood jogging track. There was ease, comfort, but a lot of the gym in these pieces. Then along came Yves Saint Laurent.

He, followed by other European and American designers in the 'seventies, saw the tremendous appeal of these easy shapes; by exaggerating or paring down proportions, often by simply switching a fabric (say, to cashmere), jogger tops and pants had enormous style. Sweatshirts looked great at a desk or a dinner table if they were in suède or silk fabric; pull-on pants in satin were a new look for night. Kamali, last year, had another idea; she took sweatshirting, this most recognizable American fleece-backed fabric, and put it in fashion shapes: broad-shouldered dresses, cocoon coats and jackets, flippy skirts, skinny or buffoon-balloon pants. Last spring, she joined with a manufacturer—Jones Apparel Group—who could produce the pieces in large numbers, for stores everywhere. At reasonable prices—a very American invention.

Young girls took to these clothes immediately—and so did some not-so-young women as well. (Norma Kamali clothes come with names—a sign of her style and sense of humor: the Jack Flair dress—with a giant skirt, Ethel Mertz—'fifties-wrap—dress, Baby Huey—giant-size—jumpsuit.) Short "rah-rah"—cheerleader-like—skirts and the Ethel Mertz dresses, some in plaid flannel, have sold—sold out—across the country. Says Rick Goldstein, vice president and fashion director of Macy's New York: "It's a phenomenon." When Macy's opened a Norma Kamali shop in their New York store, "Girls would buy twenty pieces at a time." Kamali prices—no item over $100—helped. Says Goldstein, "It's not a long thought-out purchase."

"When new shipments would come," says Bloomingdale's vice-president for fashion direction, Kal Ruttenstein, "customers would actually wait in line for them. You'd think they were hot cross buns." Her rah-rah skirts were "the first mini, since the early 'seventies, to sell in volume."

Christmas 1981 brought, among other things, black sweat tops and skirts with lamé stripes; this summer, Norma added oversized oxford-cloth shapes and pared-down cotton knits for warm weather. Next fall, add to that pieces in corduroy and "baby bulky," a heavy acrylic knit: again, fashion shapes in the most familiar kinds of American fabrics.

And though she's just started up Norma Kamali's Kids (for the Empire Shield Co.)—a line of baby-and-beyond sweats—politics, the economy, the perils of war unsettle Norma, and she's not rushing madly into projects. "A couple of things appeal to me," she says, "but they're not near-realities yet; they are not the usual dreams of designers, and I'm trying to get past the laughter point." One continuing dream is a new kind of store and a new way of presenting clothes for the future. It would be not unlike an automat, with a method of paying much like bank cash machines.

As her business grows, Norma is thinking more, too, about the needs of tradition-bound working women. "I think about some of my meetings and about the way people react to me; in most cases, I'm dealing with men, and I know that if I didn't have my hair in braids and if I were a man wearing a three-piece suit, I would get a lot more respect than Norma Kamali looking like Norma Kamali.

"I get furious about it at times; rage overwhelms me. I'm on the threshold of doing something strictly because of personal needs. There may be a way to achieve a three-piece pin-striped suit, but my version of it."

In personal terms, "Children have always frightened me; I'm very aware that this is a human life that I would be responsible for and, for some reason, that is a very scary thing. I've always thought, 'Well, in five years, that will be okay; I'll do it then.' Now, I'm giving myself another five years."

For now, Norma lives by her shop; most everything she does is somehow work-directed. "At this point, it's what's giving me the most joy. It's total dedication."

An obsession? "A very kind obsession.

"Everyone says, 'Why don't you take a vacation and go sit on a beach?' And think about why I'm not doing what I should be doing?

"It would make me crazy." ▽

SPAS

(Continued from page 245)

divided among calisthenics, aerobic classes, conditioning, muscle toning, yoga, jogging, running, and water exercises. Exercise "customized" to the individual is offered during The Fitness Week—one of three plans available—when *everything* is carried out on a one-to-one basis. Before arrival, a questionnaire (developed by a major health organization in Washington, DC, which incorporates part of a nationwide health survey conducted by The National Center for Health Statistics) is completed and sent back to Washington, where, with computer help, a thorough health profile is developed, detailing in particular the participant's health-risk areas or problems.

On arrival at the spa, the guest then undergoes a fitness test assessing muscle range, posture analysis, flexibility, walking, sitting, sleeping positions, percentage of body fat, weight, height, and body measurements. Then and only then is the seven-day all-around improvement-fitness program worked out along with a maintenance "after-spa" living plan by Bonaventure's consultants and doctors, fitness directors, and nutritionists. The underlying principle is health care based on proper nutrition, activity, and rest that takes into consideration everything that Bonaventure has been able to learn about each woman's needs and life style during her spa stay.

A great believer in the ongoing help a reputable health club can give is the spa's director Lisa Dobloug (an internationally recognized fitness/health expert previously associated with The Spa at Palm-Aire, The Golden Door, and The Greenhouse). Last year, she opened her own fitness center, The Saga Club in Georgetown, Washington, DC, where she assembled a staff, "totally oriented towards the quality of movement," as she describes it, helping each member to find a fitness program she can *live* with for the rest of her life without difficulty.

"It is essential that a sedentary person seek professional help before starting out on a fitness regimen," Ms. Dobloug points out, "for without instruction and initial supervision, even jogging can be harmful—aerobics even more so. Even the shoe you wear is important. Realize, when you run or jog, every time your foot hits the ground it bears three times your body weight. Even if you weigh only one hundred pounds that means three hundred pounds have to be absorbed by your body. For this reason, ankles and feet have to be *taught* how to move correctly so they can act as good shock absorbers.

"Realize also that it takes at least forty-five minutes of extra activity three times a week for the body to accomplish *anything* in the way of real fitness. You have only to look at athletes, ballerinas—prime examples of what our bodies can do—to see how even they take time to prepare, to warm up for a peak performance. I feel walking is much more advantageous to a beginner than jogging; but, of course, it must be done on a daily basis.

"At the Bonaventure and the Saga Club, we try to help people to look at their lives to see where they can change their habits just a little for the better. If you walk a little more each day, even just a mile, in a year's time that extra activity can be seen in terms of increased stamina as well as lost inches and pounds." ▽

FASHION INFORMATION

Page 62: Blouse about $150. Saks Fifth Avenue, NYC; John Wanamaker; Marshall Field's; I. Magnin. Hat at OMO Norma Kamali, NYC. Earrings at Altman's; Robinson's, California. **Page 82:** *Photo above:* Wool crêpe jacket about $320. Silk blouse and satin bow tie, about $270. Bergdorf Goodman. Earrings, Marion Mishkin/Marlowe at Whodunnit. Henri Bendel. *Photo below:* Earrings, BRZ Designs at Whodunnit. **Page 158:** *Inset far left:* Makeup, Richard Adams. **Page 172:** Maillot also at John Wanamaker; Sanger Harris, Dallas. Sunglasses, Tropic-Cal. Macy's, Herald Square; Macy's, San Francisco. **Page 173:** Bracelets, Tess Sholom for Tess Designs. Mister Frank, Los Angeles. To order at Henri Bendel. **Page 174:** Earrings, Linda Atkinson for Detail. Detail, NYC. Yellow hat, Frank Olive Private Collections. Bloomingdale's; Neiman-Marcus. Hanes Hosiery. Macy's. Shoes, see information page 176. **Page 175:** Earrings, Terry Felper. Hanes Hosiery. Macy's. Shoes, Yves Saint Laurent. Delman at Bergdorf Goodman. **Page 176:** Earrings, Shelley Goodman of Fernella's Jools. 99 Clothing, NYC; The Ritz, Boulder CO; Joanne Smith, Beverly Hills. Panty stockings, Geoffrey Beene for Bonnie Doon. Mary Lerner, Cedarhurst, Hewlett, and Great Neck NY. Shoes, Stuart Weitzman for Martinique. Bloomingdale's; Roz and Sherm, Birmingham and Troy MI. **Page 177:** Earrings and bracelet, Karen Harris. Henri Bendel. Panty stockings, Givenchy for Round-the-Clock. Lord & Taylor. Charles Jourdan shoes. Charles Jourdan, NYC; Mr. Jay, Millburn NJ. **Pages 178-179:** Sweater, about $190. Bloomingdale's; Saks-Jandel; Hattie; Frost Bros.; Wilkes Bashford, San Francisco. Martex towel. **Pages 180-181:** *Left:* Silk jersey tank top by Samantha Robbins for Sami, about $35. La Petite Coquette, NYC; The Lingerie Shoppe, Larkspur CA; Victoria Rayles, San Francisco. Blue shorts, Marcasiano. . . .*Right:* Tank top, about $16. The Town Shop, NYC; Bits of Lace, Charleston SC; Chas. A. Stevens, Chicago; Lisa Norman, Santa Monica CA. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Belt, Avion at Red Ball. Capezio in the Village, NYC; Apropos, Chicago; Joseph Magnin. Watch, Renato Cipullo. Sointu, NYC. **Pages 182-183:** *Large photo:* Black cotton/polyester Lycra maillot by OMO Norma Kamali. About $65. Macy's; Filene's; Sweet Fanny Adams, Philadelphia; Saks-Jandel; Kreeger's, New Orleans; Little Daisy, Pleasant Hill Ca. . . . Drop earrings, Ted Muehling. Bergdorf Goodman; California!, San Francisco. Gargoyles Eyewear by Pro-Tech. Robinson's, California. . . .*Inset:* Julio white cotton/Lycra top (about $65) and pants, (about $56). Henri Bendel; Hattie; Ultimo, Chicago. Drop earrings, Ted Muehling. Bergdorf Goodman; California!, San Francisco . . . Pearl earrings, Napier. Lord & Taylor. **Pages 184-185:** *Inset, left:* Cotton/polyester jacket by The Unicorn & The Rainbow. About $52. Saks Fifth Avenue . . . Earrings, Trifari. Hat, Paul Stuart, NYC . . . *Large photo, left to right:* White cotton dress, Dianne B. for Cygne Designs. About $60. Dianne B, NYC . . . Julio top and pants see information pages 182-183. Bag, La Bagagerie. La Bagagerie, NYC. . . .Drop earrings, Janis Kerman & Nicole LaChapelle. **Pages 188-189:** *Above, left:* Lafitte silk jacquard at Regent Fabrics, NYC. Black cotton jodphur pants, about $210, by Marcasiano. Menage a trois, NYC; Country Club Fashions, Century City and Sherman Oaks CA. Earrings, Jody Morlock. Patricia Field, NYC; Commander Salamander, Washington DC. Maillot at left, OMO Norma Kamali, see information page 182. . . . *Large photo:* Jasco Fabrics jersey at B&J Fabrics, NYC; Impressions on Fabrics, Ann Arbor MI. Pants, about $210. Bergdorf Goodman; Linda Dresner, Troy MI; Wilkes Bashford, San Francisco. Earrings, Karen Reed for Bergére. **Page 191:** Earrings, Mark Davis. Bloomingdale's Cul-de-Sac. Panty stockings, Round-the-Clock. Shoes, Halston for Garolini. **Pages 192-193:** Dress fabric, Upper Volta. Unitard, about $68. OMO Norma Kamali, NYC. Earrings, Marc Levine at Artwear, NYC; Shelly Guggenheim, Washington DC. Bracelet, Patricia von Musulin. Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Lina Lee, Beverly Hills. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Walter Steiger. Walter Steiger at Henri Bendel. **Page 194:** White tank, Fruit of the Loom. Earrings, Mark Davis. Hanes Hosiery available at fine stores nationwide. Shoes, Vittorio Ricci. Vittorio Ricci, NYC. **Page 195:** Earrings, Mark Davis. Broomes, NYC. Bracelet, Robert Christoph for Good As Gold. Off Broadway, NYC; Marie Leavell, Dallas. **Pages 222-223:** Jacket, blouse and pants. Lace by Chantilly. Silk charmeuse fabric. By Bini. Earrings, Stephen Dweck. Bergdorf Goodman; Jordan Marsh, Boston; Jacobson's; Frost Bros. Barbara Bolan Bag. July at Saks Fifth Avenue. **Page 224:** Earrings and bracelets, Barry Kieselstein-Cord. Henri Bendel; Chacker & Wolpe, Philadelphia. **Page 225:** Earrings, Barry Kieselstein-Cord. Henri Bendel; Chacker & Wolpe, Philadelphia. Gloves, Grandoe. **Page 226:** Turnout to order at Halston Boutique, Detroit. Plaza. Earrings, necklace and ring, Barry Kieselstein-Cord. Henri Bendel; Chacker & Wolpe, Philadelphia. **Page 227:** Earrings, Barry Kieselstein-Cord. Henri Bendel; Chacker & Wolpe, Philadelphia. **Page 228:** Barry Kieselstein-Cord necklace and ring at Henri Bendel; Chacker & Wolpe, Philadelphia. Panty stockings, Gerbe. Shoes, Martini Osvaldo. **Page 229:** Bracelets, Barry Kieselstein-Cord. Henri Bendel; Chacker & Wolpe, Philadelphia. **Page 230:** Earrings, Ellen Designs for Robert Originals. Altman's; Woodward & Lothrop; Chas. A. Stevens, Chicago. **Page 231:** Hat, Patricia Underwood. All jewelry, Barry Kieselstein-Cord. Henri Bendel; Chacker & Wolpe, Philadelphia. **Page 232:** Charvet shirt, about $225. Bergdorf Goodman; Bullocks Wilshire, Los Angeles. Studs, Charvet. Bow tie, about $40. Bergdorf Goodman. Blouson, about $1350; wool pants, about $525. September at Emanuel Ungaro Boutiques New York; Palm Beach; Bal Harbour and Houston. Man's alligator belt, Charvet. **Page 236:** Swim goggles. Speedo. Goldbergs' Marine Distributors, NYC; Doubrava Jones, Houston. Fieldcrest towel. **Page 238:** White Antron/Lycra unitard about $33. Body Design By Gilda, New York, Houston, Scottsdale and San Diego; Burdines; Theatrix, Los Angeles. . . .Cotton/polyester jogging pants about $30. Loooies, Margate NJ. Slippers, Capezio Ballet Makers, available at all Capezio dance stores nationwide. **Page 239:** Swim goggles, Speedo. **Page 240-241:** Tablecloth by D. Porthault, NYC. Lucite tray by Premier Plastics, NYC. **Page 242:** White Antron/Lycra unitard. Flexatard Unitard by Gilda Marx, about $33. Body Design By Gilda, New York, Houston, Scottsdale and San Diego; Burdines; Theatrix, Los Angeles. . . .White cotton tank top, Shanghai'd by Bowman Trading. About $10. Henri Bendel. . . .Purple cotton/Lycra tights, Sizzle by Jay Cee. About $27. Macy's. All slippers, Capezio Ballet Makers, available at all Capezio dance shops nationwide. **Page 243:** Antron/Lycra peach leotard and tights, Capezio Ballet Makers. Leotard about $24. Tights about $6. Both available at all Capezio dance shops nationwide. . . .White cotton/Lycra unitard, Dance France. About $49. Bloomingdale's. **Page 245:** Cotton tank top, about $10. Henri Bendel. Cotton shorts, about $20. Bloomingdale's. **Page 248:** Earrings, Jyunko Sonohara. Bracelets, Karen Harris. Henri Bendel; Jeanne-Marc, San Francisco. Panty stockings, Trimfit. Available at fine stores everywhere. Shoes, Geoffrey Beene. Delman at Bergdorf Goodman. **Page 249:** Earrings, Cec LePage at Accentury '80. Henri Bendel. Panty stockings, Kayser-Roth/Burlington Leg Looks. Gimbels. Shoes, Halston for Garolini. **Page 250:** *Large photo:* Earrings, Marcella Saltz. Bracelets by Mark Spirito. Saks Fifth Avenue, NYC. Evan-Picone Leg Fashions. Lord & Taylor. . . .*Inset:* Belt, sold with dress. Earrings, Dennis Higgins. Evan-Picone Leg Fashions. **Page 251:** *Large photo:* Dress also at Frost Bros.; I. Magnin; Creeds, Canada; Lily Simon, Quebec. Earrings, Eve Kaplin. Alice Schweitzer, NYC; Handle With Care, Chicago; Joanne Smith, Los Angeles. Bracelet, Andrée Miller. Henri Bendel. Handbag, Lisandro Sarasola. Bloomingdale's Cul-de-Sac. Hanes Hosiery. Bloomingdale's. . . . *Inset:* Earrings, Cec LePage at Accentury '80. Sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Burdines; Bullocks. Hanes Hosiery. Bloomingdale's. Maud Frizon shoes at Maud Frizon, NYC. **Page 254:** *Large photo:* Sunglasses available at leading department stores. Earrings at Artwear, NYC.

VOGUE PATTERNS

Back views, yardages, details of pp. 188-189

Jersey top. Vogue Valentino Designer Original Pattern 2945. Sizes 8-16. Size 10: $2\frac{1}{2}$ yards 54"/56" fabric. $9.00. Canada, $10.90. *Silk blouse.* Vogue Anne Klein American Designer Pattern 2611. Sizes 6-14. Size 10: $4\frac{1}{4}$ yards 36" fabric. $5.00. Canada, $6.10.

2945

2611

SEWING TIPS

Jersey top. Use kimono-type shoulder pads to square-off shape of top. Eliminate bias tape on hem, neck and cuffs and turn under $\frac{1}{4}$" and machine stitch instead. *Silk blouse.* Do not use shoulder pads. Do not pleat front as pattern indicates; allow to hang straight.

Both of these women are equally protected from sunburn.

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June 7

Dad,
You often told me I should
seek my goals with passion; but
enjoy the rewards in moderation.
It's that kind of thinking that
makes Father's Day as special
to me as you are.

Happy Father's Day!
Love
Jerry

Cheers to Dad.

We tip our hat
to all the fathers
of the world
who've taught their
children the values
of drinking only
in moderation.

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